

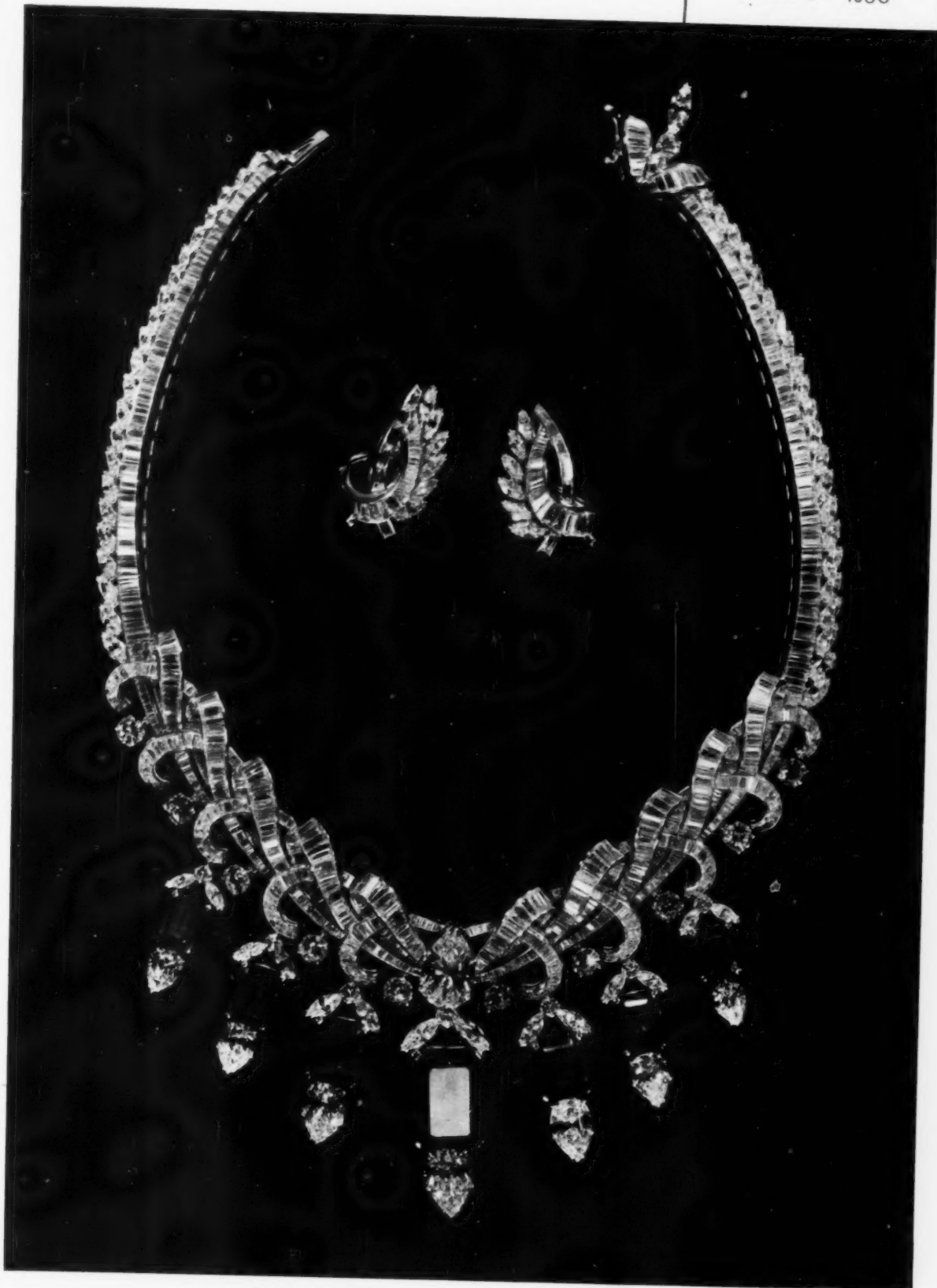
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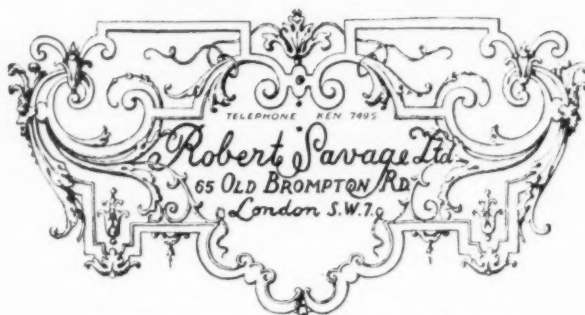
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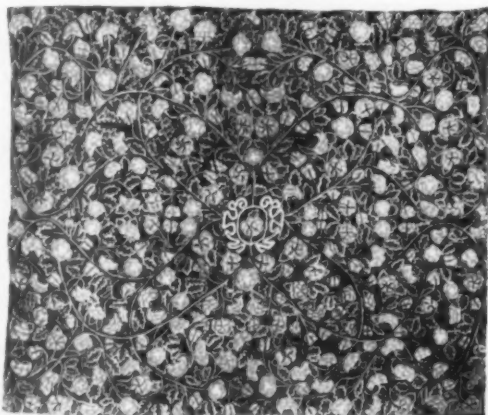
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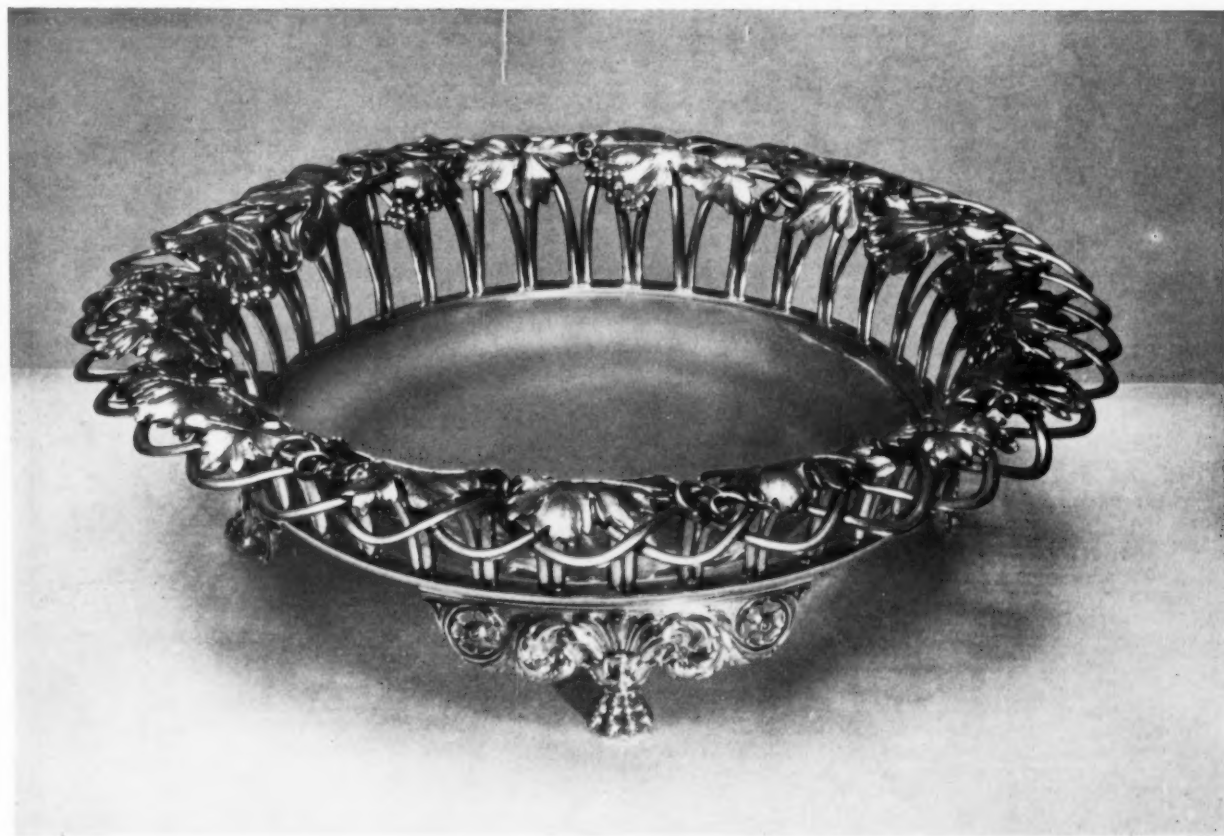


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SELECTION OF CONTENTS



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Six colour plates will be included in the June double number of APOLLO

Articles will appear as follows:

1. Nicolas Poussin and the Barberini Tapestries: The Apollo Series. By M. L. D'Otrange-Mastai.
2. The History of the Tudor Jewel-house and its Gold and Silver Plate. Part II. By Dr. N. M. Penzer.
3. Georgian Milk and Cream Jugs in the Collection of Mrs. William B. Munro of California. By G. Bernard Hughes.
4. Some Chinese Porcelain Bowls. By Geoffrey Wills.
5. Chinese Snuff Bottles. By Sir Noël Arkell.
6. Early English Drinking Glasses. By W. R. Jeudwine.
7. Seurat and Pointillism. By Terence Mullaly.
8. Old Master Drawings.
9. Roger Bezombes. By R. W. Howe.
10. Asia and Africa in French Painting. By R. W. Howe.
11. French Porcelain.
12. French Furniture.
13. Review of Selected Exhibits at the Grosvenor House Antique Dealers' Fair.
14. Art Report from New York.
15. The Library Shelf.
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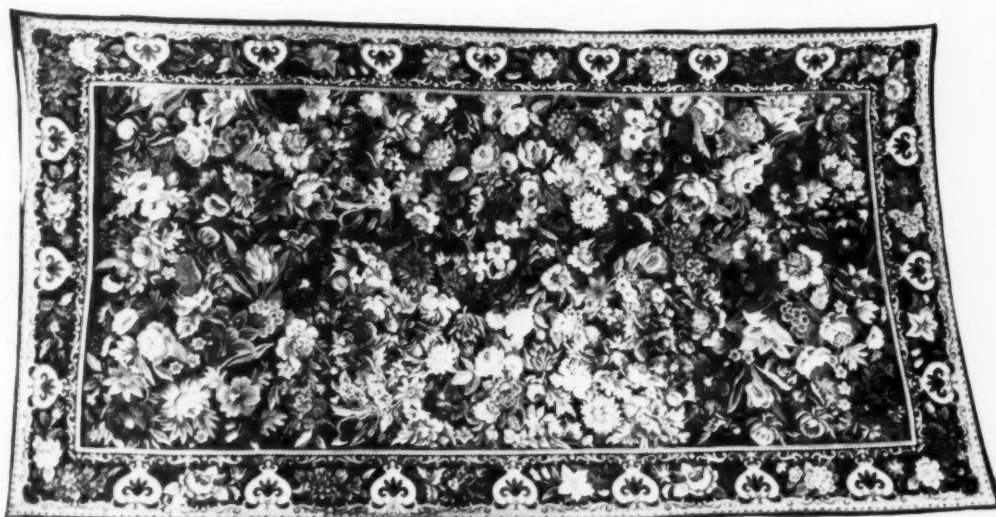


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The Editor welcomes articles and photographs and correspondence on Art and Collector topics interesting to Collectors and Art Lovers. The subjects include paintings, prints, silver, furniture, ceramics, fire-arms, miniatures, glass, pewter, jade, sculpture, etc., Occidental and Oriental. Articles should be sent to the Editor, APOLLO, 10, Vigo St., London, W.1.

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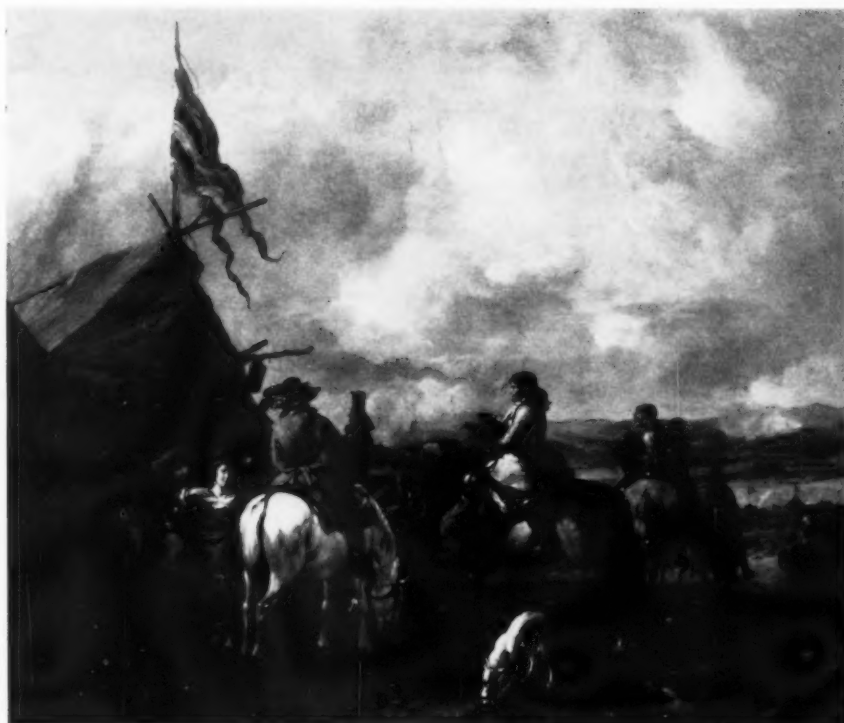
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# CURRENT SHOWS AND COMMENTS

## CONTINENTAL TOUR

BY PERSPEX



MOUNTED SOLDIERS AT SUTLER'S TENT.

By PHILIPS WOUWERMAN.

From the exhibition of Dutch and Flemish Masters at Slatter's Gallery.

PERSPEX's choice for the Picture of the Month.

THE exhibition "A Hundred Years of German Painting, 1850-1950," at the Tate Gallery, has overshadowed all else in the art events of the month. Indeed, officialdom has taken on a strong Teutonic flavour, for at the Arts Council also the gallery has been devoted to the work of a German painter of this period, Christian Rohlf, who died in 1938 at the ripe age of 89, and is acclaimed as one of the most lyrical of German Expressionists. To this may be added the show of Dolf Rieser at the Zwemmer Gallery, a contemporary painter and printmaker with a fascinating technique, especially in his colour engravings. So the wind blows strongly; and as we have seen little of German work of recent years it is welcome to the internationally minded, at any rate, to move in this direction.

The other outstanding note of the month is the recurrence of the Dutch and Flemish Old Masters in the annual exhibitions at Slatter's, the Hallsborough, and one to come at Paul Larsen's. This art of the Netherlands in the XVIIth century is the apotheosis of visual exactness. Being an impressionist, an expressionist, an any other "ist" would have been inconceivable to these painters who conceived their task as that of depicting the vari-coloured life about them set in landscapes they loved, and the perfect minutiae of flowers and still-life. Given these terms they achieved perfection; and their creations have satisfied men's eyes and hearts throughout the centuries since. The artist humbly stands aside to let nature speak. Those of us who care can study the, as it were, specific handwriting of the individual artist; but it is a by-product of the purpose of expression, whereas to-day it tends to become the purpose itself. These easel painters in the service of the Dutch and Flemish burghers were almost as much anonymous craftsmen as the altar-masters of early Italy in their

consecration to the Church.

Prices in the sale room show that the appeal of this painting is perennial, but as more and more Dutch and Flemish pictures of the first quality disappear into the museums or into the homes of collectors it becomes increasingly difficult for any dealer to offer first-rate works. The search takes on the quality of orchid hunting, and demands expeditions to remote places if it is to be rewarded by rare specimens. One of these at Slatter's is the Philips Wouwerman "Mounted Soldiers at Sutler's Tent." It is not a large picture, but it has every quality we look for in works of this kind: a signature; a provenance stretching back to the period it was painted—this belonged to Queen Elizabeth of Spain, the wife of Philip V, and her arms are imprinted on the back of the panel; a noteworthy list of references, and record by engraving. Needless to add, wonderful condition, and all that we expect of the master in question. Others of the pictures in this exhibition share these distinctions. A large Jacob van Ruysdael "Seascape," which came from the Marcus Kappel collection in Berlin, made especially valuable in that we know of only a score or so of seascapes by this

master; a Jan Wynants "Hawking Party," with figures by Jan Lingelbach from the Kunsthalle at Karlsruhe; and, among the many excellent flower-pieces and still-lives which are always a feature of this annual event, Abraham Mignon's "Vase of Flowers" from the Sotheby collection. There are some exquisite small panels of landscape with figures painted on copper by Jan Brueghel the Elder, and one quite large one by that master whom we tend increasingly to value, Adriaen van Stalbemt.

Stalbemt appears again notably at the Hallsborough Gallery, and so does Jan Brueghel with two most lovely little copper panels from the Bernard Falk collection. It is always amazing what perfection and wealth of detail "Velvet" Brueghel could put into these tiny crowded scenes of village life whilst still keeping a feeling of broad treatment by the perfectly adjusted relationship of the myriad parts. That skill which in his early years enabled him to put several thousand separate and distinguishable blossoms as border decoration to Rubens' figure studies was transferred to the genre and landscape of his later years. One examines the backgrounds of these tiny copper panels (one at Hallsborough Gallery is only 6½ in. by 9½ in.) and there, perfectly shown, a man walks beside a horse, two lovers caress, or a family group takes the air. The most impressive work in this exhibition, however, is the portrait of Henrietta Maria by Van Dyck, which, although it is not a large painting for Van Dyck, looks large in the intimacy of this little gallery. The inclusion in the show of works by Boilly, by Fragonard, by Chardin, by Guardi, and more particularly by Boudin, tends to break the mood engendered by the Netherlandish painters, fine as the Boudin and the Fragonard are. Of course, it really is not important: a fine picture is a fine picture in whatsoever juxtaposition, but I think I would

have given this intriguing miscellanea a wall by itself, and kept my Flemish and Dutch uninterrupted, with the Gerard David panel "Portrait of a Female Saint" from the XVth century to introduce them and the delightful little Rembrandt drawing in their midst.

One can step across the centuries into the Victorian era to find the human-all-too-human motives of genre painting operating again in a bourgeois society which reacted to the same materialism and interest in its own daily doings as the XVIIth-century Netherlandish one. Happily, the fault of Victorian genre painting—its tendency to produce its subject pictures life-size so as to be seen at the all-powerful Royal Academy, and subsequently to fill the very considerable wall-space of the rich Victorian home—is not apparent at the Leicester Gallery exhibition called "The Victorian Scene." Augustus Egg's rather formalised picture, "Travelling Companions," showing two ladies in the opposite corners of a railway compartment being almost studiously unaware of the Bay of Naples beyond the window, is really out of key with the exhibition, because it looks as though he has built it on a well-conceived pattern, flat and linear. We expect our Victorians to give us the life of the time with photographic realism which is nevertheless made up of narrative incident packed to the brim with sentiment. Barwell's "Parting Words, Fenchurch Street Station," Mulready's "Sunny Day," Frank Holl's "Leaving Home"; these and their kind are the authentic note. Wherever the heart can be worn on the sleeve the Victorian got his æsthetic-sentimental thrill: hence the enthusiasm for railway stations in the art of the period, and of the seaside where staidness could relax a decorous trifle. Apparently it could best relax on windy days when sportive zephyrs lifted the voluminous skirts to reveal ankles and even calves, for in the entrance room at the Leicester, where lithographs are showing, and also among the paintings, this daring theme recurs. All this gives a delightfully period thrill to our own unblushing day when we can only reach the Underground by the underwear, escalating through a barrage of brassières and provocative panties. Ah well! *Autres temps, autres mœurs*; and I am sufficiently Victorian-minded to wish ours were less blatant.

In the adjoining room at the Leicester, Elinor Bellingham-Smith is showing those moist marshland landscapes which are the essence of Englishness. I still do not like her large-scale flat figures of children, but when her figures are on small scale they are perfectly right; and her genius for building up a painting on a criss-cross of paint, as rain and grass-blades pattern the world with diagonals, gives her work a character and a beauty such as one finds in Chinese art. Here is that balance between the artist and nature which one seeks and seldom finds.

An interesting study in French art is at the O'Hana Gallery in an exhibition, "Cézanne to Picasso: Œuvres de Jeunesse," for here we have the early works and essays in style of many of the most outstanding men whose names were destined to make news when they reached maturity. As we would perhaps expect, Cézanne painting a "Still-life with Lemons" before he was thirty has the characteristics which were to mark his work for nearly forty more years, a quality of weight and solidity expressed in the very paint. A tiny oil painted at sixteen by Picasso and three pastel drawings are full of his first febrile passion for humanity which was to culminate in the pink period, before his brain took over and killed all sentiment save flashes of anger. A Renoir portrait of his very early twenties is unrecognisably solid and classical, whereas the Vuillards are again his from the beginning. If the term "jeunesse" is stretched a little to the late thirties of some artists it remains true in spirit, and the result is a very interesting exhibition and a notable study in artistic development. A very assured Utrillo, "La Piece d'Eau," reminded me that I had just seen a charming and important film devoted to the life of this artist. It is showing at the Academy Cinema, that home of films devoted to art, and as so often happens in this most visual of the visual arts we are initiated into the work and

see it related to the personality and the life story of the artist. The morning exhibition at this same house is devoted to one of the most magnificent of all art films, a study of the great days of early Flemish painting under the title of "The Golden Age." I hope it is not outside my brief to recommend my readers to see these current shows.

French art again is the exhibition Paris-Londres, the showing of pictures recently acquired in Paris by Arthur Tooth for their Galleries. Here, too, was an important *œuvre de jeunesse*, the large "David and Goliath," by Degas. A grey, loose sketch of the nude youth flinging his stone against the figure of Goliath in the background, it is already one of those momentary poses in which Degas delighted, a study in stresses which makes us realise that he was in essence a sculptor if colour and light had not seduced him. At the other end of the scale, and equally sculptural, stands "Laitière Normande," by Millet, painted in 1871, only three years before his death; massive and full of that social realism which Millet had a hundred years before the term was invented. Two very brilliant pictures by R. Legueult, a name not very familiar over here, stand out at the end of this exhibition. Large and loosely constructed, bright in tone and colour, they seem a little noisy in the context of this show, but they demonstrate that in 1955 the impulse of French Impressionism was still at work.

So to the Tate Gallery and the exhibition, "A Hundred Years of German Painting, 1850-1950." We immediately find ourselves in contact with a different national spirit. It takes us into a distinctive current of European painting. If one dared to generalise we might say that the English see, the French think, and the Germans feel. They are the expressionists, the French the formalists, the British the naturalists. I am not prepared to defend this generality, which like all such is true in spirit and so full of exceptions that its truth can be riddled with objections. For example, the cover of the catalogue—and the catalogue is in itself excellent—is a most formal design, purely Cubist in its interpenetration of planes. One could retort that anyway it is not by a German painter, since it is by Lyonel Feininger, who was born in New York and returned there to spend the last twenty years of his life; but his German parentage and his residence and work in Germany during the major part of his painting life justifies the German claim. So we fall back on some formative years in Paris, or accept this fascinating cerebral artist as an exception.

The exhibition is hung in approximately chronological sequence. We start with the comparative naturalism of Adolf von Menzel, whose "Ball Supper" of 1878 is a brilliant piece of illumination, pass to the romanticism of Bocklin and Feuerbach, the naturalism of Hans Thoma Fritz van Uhde, and particularly of Wilhelm Leibl, whose "Three Women in Church" is as lovely as any picture in the show, and thence watch the impact of the new spirit in Max Liebermann and Corinth. It is surprising how little we know of practically all these artists, and we have to remember that the surge of Impressionism made German painting of the XIXth century a provincial backwater. With Kokoschka we are out of this backwater and in the international stream, that typically German mode which we have christened Expressionism. The movement of the brush in such work conveys the passion behind it.

The "Brücke" and "Blaue Reiter" groups take us on to the modern movement and the really impressive personality of Franz Marc. Marc is not, I would say, strongly enough represented at this exhibition, though I found his "Landscape with Horse" the most exciting picture there, replete with that romanticism which is the true strength of German art. Primitive, naïve, childlike, it belongs to a fairy-tale world. We end with the influence of the famous Bauhaus and intellectualised modernism, and, in truth, move away from the German spirit into the denationalised abstraction of our own time. This German exhibition has performed its function well, adding to our awareness of a phase of European painting.

# MANLIO

By M. L. D'OTRANGE-MASTAI

Fig. I. The Artist at work, starting "Yuma Desert," 1953



THE recent one-man show of the Italian painter Manlio at the Knoedler Galleries, New York, has come as a revelation of fully matured power on the part of this artist, whose constant development has been watched with interest since his first one-man show held in London in 1937 and followed by numerous similar exhibitions all over Europe, and with no less than five in the States. In point of content, the world of Manlio is still a desert, although now the human figure is beginning to make an occasional showing. But more than ever before, this desert is peopled with the great, innumerable presence of light. Already, on the occasion of the London show, English critics had spoken of a kinship with Turner and the Dutch masters of landscape, because of the sense of large, luminous freedom expressed in his views of great plains under high-vaulted skies. The recent show serves to demonstrate that the artist has now gone far beyond his earlier self in this respect. He has now achieved so intimate a communion of the optical appearances necessary to the translation of natural aspects with the symbolism of his own inner vision of reality that he attains to truly Cézannesque lucidity and poetry.

Oddly, this culmination was not achieved in the ancient Mediterranean lands that he had called his world, but came simultaneously with the revelation of the great wild spaces of the New World. His interpretation of the deserts of the south-west, and particularly of Arizona, prove that America has acquired a new and inspired interpreter, more American than the native sons. Manlio himself admits: "After my western experience, it was strange upon returning home to realize how materially small nature is in the Mediterranean lands." But he also adds: "It was hard, and it took me much time, to reconquer the interior feeling of space, and during this process I finally felt the true necessity of the human form in my painting. I was strangely afraid and

moved in approaching it. And I was astonished by the realization that the advent of the human form in my art had been probably prepared unconsciously during the long years in which I had been painting the most ungrateful landscapes. This is the way I am walking now; I think it is an endless road, but I have taken my first steps upon it, though I do not know where it will lead me."

Half-tone illustrations of the paintings offer at most a skeletal diagram of Manlio's initial thought—an approximation of the spatial structure he does, in fact, erect by means of an indication in charcoal of the complex geometrical pattern of the composition (Fig. I). But once the thinker has established his theorem, the poet takes over and proceeds to clothe the rigid framework with a garment of rainbow glory, an assemblage of tones that vibrate with prismatic purity. In the painting of the "Dust Devils" of Arizona (Fig. II)—spontaneous sand whirls in the plains of the West, arising and subsiding without apparent cause—the great funnel shapes, swaying and pulsing with a giant rhythmic life of their own made of the myriad of scintillating grains of sand reflecting the torrid light of the desert sun, present an infinity of fluid, opaline variations. Sprung from the golden earth within the cirque-like ring of the far-off blue mountains, they have become etherealised, so that we think of the profoundly beautiful saying of Hesiod (a favourite with Manlio, the humanist): "The Gods walked the earth, garbed in air. . . ." At times like these, paint itself, as a medium, seems to transcend the bounds of corporeity, to become transmuted into waves of pure energy, related to matter only in the same sense as light or sound: not intrinsically, but by reflection.

In a letter from his Adriatic hide-out, Mount Orcius, in 1952, Manlio spoke of "the roar of blue wind and the resonance of light." Already, then, he understood and was seeking this sublimation of all natural phenomena into one unique reality of pure spiritual force. Yet, if we study the work of that period and compare it with his "American" period (or with the later Mediterranean works of 1955, expressed in his new visual idiom) it is obvious at once that it is only in the later period that he attained complete liberation, escaped, as it were, into his own fourth dimension. In the earlier works, the skies of splendid blueness drop upon the scene like the curtain over a Greek drama; the rocks are ponderous, inert witnesses—perhaps even hostile; and the hedges of the field draw the boundary lines of the arena where is enacted the tragedy of man

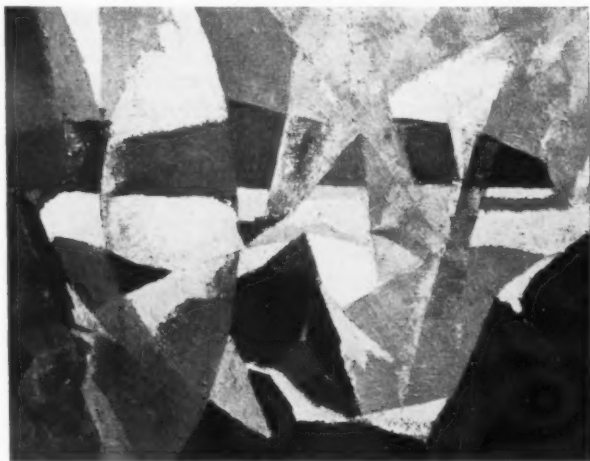


Fig. II. Dust Devils, Pima Desert, Arizona, 1953.



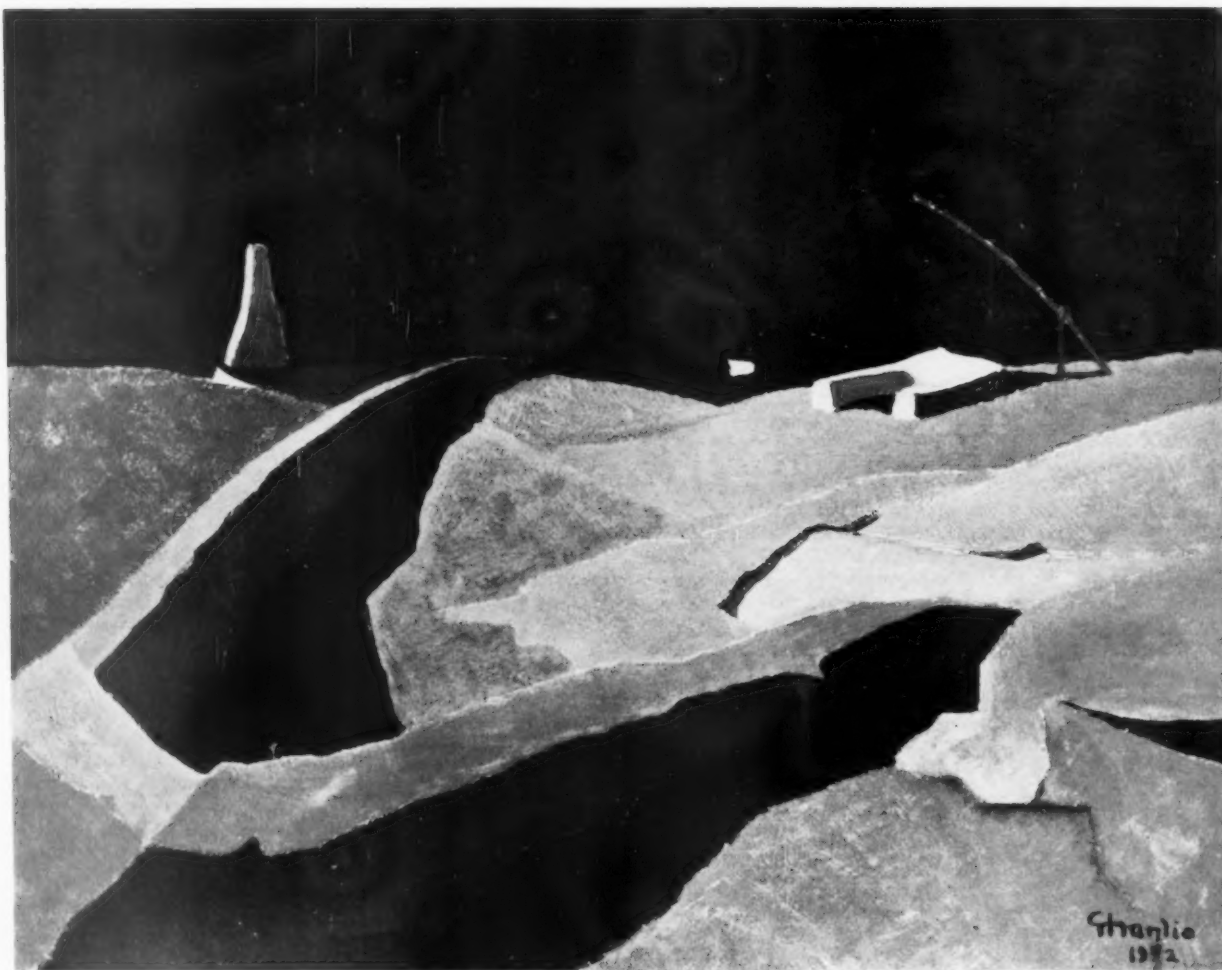


Fig. III. Nocturne in Spinale, 1952.

wrestling with his soul. Since his American "initiation," however, Manlio sees with the eyes of a mystic the spiritual meaning behind the humblest reality. The structure of the earth is no more skeletal, as one earlier critic had justly remarked, but clothed with warm, living flesh, meaningful and fruitful as a pregnant womb.

Each element in the life and education of Manlio seems to have been agenced so as to provide in turn the necessary components to the synthesis of his artistic personality. Manlio Helfrich-Guberti was born in Ravenna in 1917. His father was a lawyer and a writer, and he saw to it that his son should receive an excellent, unusually well-rounded classical education. This went so far as to include serious musical studies, in obedience to Platonic precepts, and culminated with graduation in jurisprudence at the University of Bologna in 1939. Two years earlier, at the age of twenty, Manlio had his first one-man show in London, when he exposed pictures of what had been his first love: "cloudy skies, naked trees, and the ocean. . . ." But neither the classical education nor the artistic activities had been at the cost of neglecting natural sciences—as is too often the case in our age of specialisation. Manlio states that he was passionately fond of mathematics and physics, and for many years conducted various experiments. His talents also comprise a remarkable gift of expression in his own tongue, and parallel facilities as a linguist. His *Letters From Mount Orcius*, shortly forthcoming under American imprint, abounds in striking visual notations. Such versatility has a truly Vincian flavour.

During the war, Manlio served as officer in the Grena-

diers, and his combat experiences left indelible marks on his social sensitiveness. To these he assigns tentatively what he terms "an unconscious diffidence towards human beings," which he has only of late been able to surmount. Nevertheless, the emotions awakened in him were of conflicting order, since they also led him to a decision to abandon the career of law that had been planned for him and to devote himself entirely to art. So far he had offered no objection to this, for his own slow-ripening personality had not yet reached consciousness and "there was no distinction in my life between dream and reality." While he amiably absorbed whatever intellectual food was set before him, his power of selection was still dormant. Once he had reached his decision, however, it was stubbornly adhered to, in spite of a combination of personal public circumstances that made his chosen path a difficult one: his father had just died, and his country was in the throes of post-war misery.

Yet the Venice Biennale of 1948 found Manlio already recognised in the fore of the modern Italian school. In 1950, he was to undergo an experience of far-reaching consequence. After graduating from the Academy of Fine Arts in Rome, the young artist went for the first time to the region of Puglia, in south eastern Italy. Here again it is best to let him speak in his own words: "I was stupefied by the supernatural quality of the pure light of the South. I remained there three months, working without a stop. I executed forty-eight pieces at one spurt. It was a joy beyond words for me to see the laws of complementary colours fully realised in the light of that incredible nature, in full accord with the theories of the French Impressionists.



Fig. IV. Nude. Oil on canvas.  
1955.



After a short while I could not bear to see a muddy tone, even on my palette. I worked mainly out of doors, with my canvas in full sunlight, and I found myself using tones of ever-increasing purity, until at last I had to push the experiment to the end, and I reached flat planes of non-modulated tones. When I returned to Rome, this development led me to the necessity of breaking the unity of optical perspective in order to obtain the equilibrium of shapes and tones that I wanted. It was an extremely useful experience: through this, I came to realise fully a truth I had already understood in theory, that in painting a picture the purpose of the artist is not to create a figure or a landscape. These have been created by the Eternal Father, whose purpose, however, was not pictorial. But after working a whole year intensively with the mechanics of Cubism, I reached the conclusion that I was not at home in this system, for two reasons: (1) the Cubistic vision remains too much concerned with the real shapes of material objects, (2) as these shapes are obtained by visual vivisection, the observer is forced to re-build the unity of the object by a process which is cerebral instead of emotional, *analysis instead of synthesis*."

In 1952, Manlio returned again to the South: "The shapes and proportions of the Earth have there a living harmony. I was finally able to see things clearly in this mysterious, luminous presence of the South, free of all sentimental veils. For the first time, I felt the reality of having been born on these shores, and that my roots went deep into that soil. It was like travelling within my own soul and discovering a domain I had always carried within myself. As my thought developed, my painting did too. The things I was looking at, in their irrefutable unity and strength, called on me to achieve a synthesis of my own divided self." In 1953-54, Manlio visited the United States on a Travel Grant Fulbright award, restricting himself almost entirely to the Western deserts that appealed most to him because of their denuded and splendid intensity. Of his stay in Arizona, he comments: "The space that I had felt as an interior dimension in the Mediterranean lands had here an existence of its own. I faced it and felt its weight and amplitude upon me. Mountains rose like blue islands against an horizon of beaten iron. Nowhere trace

of human measure, such as I had found in the south of Italy. All shapes and no shapes, as if I were in the middle of the Ocean." (To anyone familiar with the West, how well this evokes indeed this fantastic horizon, at once infinitely distant and yet close with the closeness of a barrier, so that at times the vast, blue-white, flat, tremulous sky, shot with heat lightning, seems a huge undulating sheet of tin, shaken at random by a giant grip and sending forth simultaneous resonances of sound and light.)

Manlio goes on: "I did not feel the day as different hours and lights, but as a complete whole where different skies and times co-existed one within the other. I was obliged to dive into myself in order to react against that crushing sense of infinity—thereby I was forced to *create* my own world, as it were, and the Cubistic problems came back to me on a different level, an interior one. In the high noon, I saw what Indians call 'dust-devils,' huge whirlwinds wandering slowly through the plains and sucking sand. I struggled many weeks to express this same living rhythm through plastic values. The picture I painted then (Fig. II) gave me the key to the problem whose solution I had been seeking for many years. Now I was able to paint the picture as I felt it: one organism built by dynamic planes of space and light, regardless of naturalistic elements. It is possible to use elements of the Cubist language to build synthetically a picture with a meaning of its own, instead of a mere cerebral experiment. This solution is possible provided that the synthesis is an interior one, from which the development of patterns and plastic elements comes as a strict consequence."

Colour, to Manlio, is so instinctive and natural a language that it hardly occurs to him to mention his thoughts in this respect; he merely speaks it with effortless virtuosity, in an abundance, a deluge of variations of tones all equally unerring and melodious, with results that suggest, in their bold and yet delicate Impressionism, the preludes of Debussy.

Manlio's current work represents a summit of achievement, but there is no reason to think that he will rest there. He never did, and probably never will, relax the stringency of his own inner discipline. In his own words, his road is "an endless one."

## COVER NOTE:

## A MASTERPIECE OF JEWELLERY

By M. L. D'OTRANGE-MASTAI

THE modern masterpiece of the art of the jewellist illustrated on our cover remains, in spite of its regal sumptuousness, a model of classical serenity of design. It is timeless in conception, and, barring superficial anachronism, we can imagine it circling the column-like throat of Helen of Troy or glittering on the snowy bosom of Marie-Antoinette. The motif of scrolls and counter scrolls evokes as well the curl of a fantastic acanthus leafage as the tangle of luminous ribbons of white fire looped with XVIIIth-century grace. The suggestion of foliage is continued by the use of marquise diamonds, forming a wreath of small leaves below the wide band of baguette diamonds that extend to the remarkably beautiful clasp centring a tassel formed of a larger marquise diamond between two loops of calibre stones. Tassels again, but this time rectangular and imperially splendid—or, perhaps, massive fruits from a Thousand-and-One Nights garden—are the seven large emeralds held up by the graceful subterfuge of counterpoising marquise diamonds above the stones and tapering the motifs with pear-shaped diamonds, up-ended and proportioned to the graduated emeralds.

An earlier design had visioned these emeralds framed in a delicate scattering of marquise diamonds, like sprays of small blossoms or the patterning of lace. Lovely as this conception was, the final one, as we see it stand, nevertheless goes far beyond it in telling simplicity and majesty. There is additional advantage in the fact that in this arrangement the necklace can be worn not only in its completeness, as illustrated here, but also by removal of the emerald and diamond tassels, as a wreath of diamonds, or perhaps with only the large central pendant. The emerald drops at the side can be used as earrings, with three different combinations. The large, pear-shaped diamond (8 carats) and the centre emerald (20 carats) are convertible into separate rings. This, then, is not merely a necklace, however magnificent, but a complete parure of jewels, with numerous variations.

Now that the wonders of the necklace have been partly explored, it is time, perhaps, to give credit where credit is due: to the renowned jewellist, Augusto Iberti, who created the design and supervised the execution. To the trained eye, his style must have been immediately recognisable in the masterly treatment of calibre diamonds, so different from the usual cold and lifeless result. Calibre diamonds are, without a doubt, the *nec plus ultra* of jewellery, the technique *par excellence* for the most demanding connoisseur of rarefied taste. Lacking both the obvious appeal of similarly cut coloured stones and the unique sparkle of brilliants, calibre diamonds possess a far higher and purer beauty than either. But it is a difficult beauty to capture, and the best that is usually achieved seldom goes beyond an effect as of a flat background. Iberti is past-master in that art, and has explored all its possibilities, so that the adamant substance is as supple wax under his fingers. The crisp loops in the necklace, ruff-like in effect, sufficiently indicate the measure of his powers. A craftsman of the old school, Iberti is famed within the limited circle of those whose opinion counts because it is properly qualified.

Official recognition has often gone to leading jewellers for creations conceived and executed by Iberti, without any credit given the free-lance jewellist—a sad sign of the lack of demarcation in our days between the retailer and the artist.

One entire year was needed for execution of his masterpiece illustrated on our cover, and every detail was personally and lovingly supervised by Iberti to achieve the flawless harmony of the whole as he had originally conceived it. Painsstaking care and unlimited expenditure of time by the most skilful artisans, coupled with complete disregard of expense, brought about the admirable result.

Indeed, we can doubt that the much-vaunted jewellists of the past, masters though they were, could have produced a necklace rivaling this in all respects. In artistic value it can hold its own against the best of previous ages, and its perfection of execution is something that had been unknown and undreamed of until our own age of technical miracles.

An object comprising stones of such importance necessarily carries with it much of human interest. As the story goes, once upon a time, many years ago, deep in the wild heart of Colombia, a poor *peon* and his tiny *burro* were plodding patiently along a mountain path fringing precipitous drops. There was an ominous rumble, man and beast looked up in terror and saw an avalanche making straight for them. No escape was



Earrings. Diamond and Emerald. Design by Augusto Iberti. The pendants are formed of the emerald and diamond drops flanking the large central emerald of necklace illustrated on cover. This is but one of several possible combinations.

possible; they were engulfed—but miraculously they found themselves, after a few horrible moments, at the bottom of the mountains in a pile of debris, badly bruised but alive. On regaining consciousness, the trained eye of the man singled out in the rubble a gigantic emerald matrix. He knew at a glance that this must have been torn by the avalanche from some inaccessible cranny in the rocky cliff. Emeralds are, as it were, the very soul of Colombia, and every Colombian knows them not only in revealed brilliance but in their latent natural form. The famed Spanish emeralds, the exact provenance of which has never been traced, very likely came originally from Colombia; many of these, perhaps, had been unearthed at the cost of gruelling hardships by the direct ancestors of this *peon*. Now, as a free gift of his Indian gods, he held the wonder in his hand, and one may question whether he saw in it merely lucre or knew beyond this a sense of almost religious ecstasy. His forebears for untold generations had thought of the gem as a sacred thing, the wondrous symbol of life and light as it teems and glows in the green depths of the jungle. He returned to his village, clasping his treasure. Indians do not babble much, yet somehow rumour flew abroad, and brought back a pack of local brigands who wrested the emerald from him. (Whether they had need to wrest his life from him first was not important enough a fact to be recorded in the chronicle.) Now the emerald was in the possession of a small war-lord—but it was not destined to remain there very long. The progress of the country towards central, lawful government placed unforeseen obstacles in his path. Suddenly, the war-lord had need of an *advocato*—truly urgent need. The next move inevitably was from the hands of the lawyer into that of an American gem-searcher. So wonderful was the stone that it was thought for a while that it should be kept in its original form as a marvel of nature, but the final decision was to break it up into seven (a mystical number!) large drops, which explains the perfect match of the stones. The purpose of worthily enshrining these matchless gems of unequalled colour and purity brought about the execution of the necklace—a unique marriage of science and art, representative of modern jewellery on the highest level possible, and far removed from the tasteless eccentricities that often pass under that name.

## SALVADOR DALI. His most recent major work



The Sacrament of the Last Supper. *Chester Dale Collection.*

THE above important modern canvas has been lent to the National Gallery in Washington by Mr. Chester Dale, a Trustee and President of the Gallery. The painting will be shown with other XXth-century paintings on loan from Mr. Dale's distinguished collection.

The new painting, over eight feet in length, has never been publicly shown or reproduced. It was the achievement of nine months of intense work by Dali, who sequestered himself in a remote village in Spain to work on what he considers to be his greatest masterpiece of religious art.

Speaking of the painting, Mr. Dali has said, "Contrary to the anecdotal and obscure conceptions in paintings on this same subject, I wanted to materialise the maximum of luminous and Pythagorean instantaneousness, based on the celestial communion of the number twelve: 12 hours of the day—12 months of the year—the 12 pentagons of the dodecahedron—12 signs of the Zodiac around the sun—the 12 apostles around Christ."

This painting will remain a testimonial to Dali's serious approach to the religious theme and is the culmination of a series of religious paintings on which he has worked during the last eight years, starting with the "Madonna of Port Lligat," in the collection of the late Sir James Dunn, followed by the "Christ of St. John of the Cross," belonging to the museum in Glasgow, Scotland, and finally the "Corpus Hypercubus," also known as "The Crucifixion," which Mr. Chester Dale gave last year to the Metropolitan Museum in New York.

It is of special interest (and perhaps the sign of a trend) that an artist of such gifts as Salvador Dali should turn to religious themes as subjects for his recent works. This is true also of many other contemporary artists who are deriv-

ing inspiration from religious subjects as have the great artists of the past.

The scene of the Sacramental Supper has as its setting the landscape of Dali's Port Lligat. The composition of the picture—with its depiction of a transparent Christ forming the focus, in contrast to the realistically rendered figures of the disciples bowed in prayer around the table—is held together by the architectural form of the dodecahedron—the symbol in antiquity of the heavens—while the eye is drawn upwards to the evocation of Christ ascending to Heaven.

Popular opinion has often regarded Dali as one of the more eccentric and incoherent of modern artists, a view which his public utterances have often encouraged. In fact, his paintings, especially of his surrealist phase, are always literal and, within their own context, entirely rational. For instance, the well-known picture of a desert with watches draped over dead trees can be documented down to the last detail from the works of Freud. Dali has simply illustrated the symbols of the dream world first uncovered by the psycho-analysts. Once the sources are known, there is no longer any obscurity.

Between the surrealist pictures and those of religious subjects there is no difference of style, nor even of method; but the familiarity of the religious phase enables the personal angle from which Dali has treated it to be accepted without demur. His technical accomplishment is always remarkable, but how far his use of it, in the dramatic foreshortening of the Glasgow Crucifixion, for instance, or in the varying transparencies of the present work, is a *tour de force*, and how far an integral part of the whole conception may be open to question. However, Dali's work is always interesting, and it is a pity that he should so often be thought of as an *enfant terrible*.



## CANADIAN ESKIMO ART

By MARJORIE SCHWARTZ, of Montreal, Canada

AN exhibition of stone carvings, representing the finest contemporary sculpture of the Canadian Eskimos, has begun a two-year tour of European galleries and museums. Sponsored by the Canadian Department of External Affairs, this exhibition opened early this year in the Netherlands with shows at The Hague and Arnhem, then to Brussels and later in Paris. Other European countries to be visited include, Switzerland, Italy, Austria, the Federal Republic of Germany, Denmark, Norway, Sweden and the United Kingdom.

All those who have an opportunity to see these fine Eskimo carvings can experience the sense of being witness at a high point in the development of a significant North American art. For even while these carvings are being examined, revolutionary changes are at work in the Canadian Arctic, changing the Eskimo's culture and affecting his artistic expression.

Actually, Eskimo art has flourished rapidly within recent years. Only three years ago, when Eskimo art went abroad for the first time, to stage an exhibition in a London gallery, the *Manchester Guardian* noted that "much of it is powerful enough to make the most fervent admirer of Henry Moore pause a moment and ask if there is not something to be said for sculptors who have no intellectual pretensions."

Excitement in the art world over Eskimo art has been matched by an equally strong public interest. In recent years, there's been a great demand on this continent for all available pieces of Eskimo sculpture and an increasing clamour from abroad. These can be had for as little as three or five dollars up to one or two hundred. One piece of a seated spearman, which changed hands five times, was finally sold to a New York collector for \$1,000.

Through Eskimo sculpture the art collector is able to see life through the eyes of a hunter. For the Eskimo lives to hunt and hunts to live, and when he carves he expresses his intimate knowledge of the animals on which he depends for survival. As a hunter, he has a thorough knowledge of the movements, habits and anatomy of Arctic animals. So when he turns to carving, whether he depicts a walrus, caribou, musk-ox or seal, he transmits his knowledge to stone in a simple and direct statement.

As a hunter, the Eskimo regards the fish as a lowly creature, only worth catching during poor hunting seasons. He would never sit at a hole in the ice waiting to hook a rock cod when there is bigger game about. The Eskimo seldom considers it worth while even to make carvings of fish. With a hunter's natural concentration on his food supply the Eskimo depicts any subject he carves, whether it be animal or human life, with a quality of fatness. The fat from animals, of course, is used in lamps to heat the snow houses. But apart from this, the quality of fatness has come to be regarded by these northern peoples as a symbol of well-being.

One interesting aspect of this primitive art is the thoroughness with which the Eskimo carves and works his stone in the round. He carves the back and underparts as carefully as the front, for when friends come to visit he knows they will examine all aspects of his carving, as they pass it from hand to hand.

Of course, the Eskimo never puts his sculpture on display in his snow house or tent. Like the ancient Chinese, he keeps his carvings carefully wrapped in skin and hidden from view, but will produce them upon request.

Until now, most known Eskimo carvings have been small in size. It is difficult to date the earliest stone and ivory carvings discovered in the Eastern Arctic, but they are known to be centuries old. Many of these were miniature carvings, made for use in the grave. The Eskimo believed that these carvings, representing treasured possessions, could be enlarged to their natural size at the wish of the dead man.

Even when carving for his own pleasure during long winter nights, in his snow house or out in camp, the Eskimo

usually confines his artistic expression to small pieces of stone. As a hunter, constantly on the move in search of game, he has no desire to become burdened down with large stone carvings.

In creating an art form in the only material available to him, the Eskimo uses the natural stone of his environment. The people on the east coast of Hudson Bay are fortunate in having many deposits of steatite, amphibolite and soft serpentine stone for carving. Baffin Islanders, though, must often travel great distances to obtain suitable stone with which to sculpture.

The Eskimo, knowing little of mallet and chisel, still uses primitive methods. For the rough work of getting into his material he often uses an adze or saw for soft stone. The bow-drill, which eats deeply into the stone, is perhaps the Eskimo's most-used tool. This is operated by placing the short rotating shaft in a bone socket, held in the mouth, which leaves the carver one hand to work the bow back and forth, rotating the shaft, the other free to hold the carving.

Knives used in carving are crudely made tools, consisting of a piece of scrap metal set in a bone handle. Often a steel needle is employed as an etching tool for incised drawing and fine detail.

When the Eskimo has attained a desired stone shape, he frequently works on his carving with sand or a rough stone to give it a finish. Then he puts it in seal oil, and when, after a couple of days, it has become darkened, he rubs it with stone dust and polishes it by hand.

James Houston, Eskimo art expert employed by the Canadian Government's Department of Northern Affairs, has recently found some Eskimos carving with files. But he does not feel that modern methods of carving can improve Eskimo art. "Their simple tools force them to utilise the natural shape of the raw materials to best advantage," he says. "The difficulty of working in stone with such primitive tools encourages boldness and simplicity."

Houston, one of the best-informed authorities on Eskimo art, feels that these people, in expressing themselves artistically, are motivated by both aesthetic and commercial reasons, as well as a primitive association with magic.

Many primitive peoples hold the idea that to make a likeness of anything helps to materialise it. The Eskimo sometimes tries to carve an animal which has disappeared from his hunting grounds in the hope he can magically encourage its return. Kumalik carved the hare one day when he was hungry. He has never seen a hare before, and had to rely on descriptions his elders gave him of it.

The Eskimo obviously derives a great aesthetic pleasure from his carvings. He may return to his snow house some evening to make a replica of a caribou he has killed that day in the same way the white man would photograph his kill. The Eskimo's obvious pleasure in his work is always exaggerated by a polite modesty. The more his friends will praise his work, the more he will protest that the work is worthless and he unskilled.

Houston first became excited about Eskimo carvings when working in the Eastern Arctic as a commercial artist, eight years ago. At that time, he was offered many stone pieces in exchange for drawings he made of the Eskimo people. So upon returning to Montreal, he went to the Canadian Handicraft Guild with an enthusiastic report on the commercial possibilities of Eskimo art.

The Guild, long interested in promoting the arts of the Eskimo people, sponsored Houston on a return trip to the Arctic, to see what he could collect for exhibition and sale. The first year he got the co-operation of the Hudson's Bay Company, the only trader in the area, to act as the middleman in buying up Eskimo art at its posts throughout the Arctic. And the Eskimos to whom he talked were naturally encouraged to work harder at their art when they realised their stone carvings would bring them food.





Fig. II. Mother and child, by Munamee, Cape Dorset, Baffin Island. Presented to H.M. The Queen during her visit in 1951.

The second year Houston brought sufficient pieces of Eskimo art out of the Arctic for a successful first showing in Montreal. Since then, the Canadian government has substantially aided the development of Eskimo arts as one logical way of helping the Eskimo overcome rapid changes now undermining his ancient culture.

Now, of course, with Canada's big push northward to develop its Arctic territories, the Eskimo has many opportunities to earn a good wage. Eskimos employed on radar sites, at air-bases and with geological teams are earning much more than they did through their art.

Houston has found that as high as 80 per cent of some adult groups in the Eastern Arctic take an active part in creating stone carvings. But he has seen that the artistic percentage of any population seems to vary according to its proximity to a white man's settlement.

With the passing of the years, civilisation has destroyed many Indian ritualistic tribal arts on the North American

continent and left nothing but a souvenir trade, and already one can see certain changes taking place in the art of the Eskimos through their contact with white men.

Perhaps the most notable change in Eskimo sculpture has been one of size. Until recently all Eskimo carvings have been of relatively small size. Now, however, the Eskimo is beginning to realise that the larger sculpture usually gets the better price.

A growing contact with the outside world can also be seen in the Eskimo's choice of subject-matter. Through the white man, he has come to understand the usefulness of ashtrays, book-ends and candle holders, and now he occasionally attempts to carve these things in stone.

Of course the subject-matter of the average Eskimo carving is still dictated by the season. The Eskimo often makes a carving of an animal just before he goes out in search of it for, by doing this, he feels he can enhance his chances of good fortune.



Fig. III. Spearman, by Akeekashuk, Port Harrison.

In some ways the Eskimo has shown a surprising resistance to the ways of civilised man, though religion has supplanted much of his mythology. Yet an Eskimo, recently converted to Protestantism, has been known to continue placing in the water the liver of every seal he killed, in the belief his soul would live on. When questioned about this in relation to his recent conversion, the Eskimo replied: "God and Jesus know much about people. But they don't know about animals. How could they? They never lived here."

The Eskimo, too, still has too much integrity to make the same piece twice, simply for commercial reasons. James Houston tells of his visit to the camp of Kopekolik, where he found a superb carving of a walrus in stone. When he asked Kopekolik to do another for him, the Eskimo was puzzled. After a long silence he asked: "You see that I carve the likeness of a walrus. Why would you want another one?" In other words, he had proven himself a carver of walrus and that was sufficient. Houston then mentioned never having seen Kopekolik make a carving of a caribou. The Eskimo was so intrigued with this new possibility that he rushed right out to find a suitable piece of stone.

James Houston, though realising the dangers to primitive Eskimo art through development of the Arctic, still doesn't believe that one inevitably kills the Eskimo's artistic expression by putting him in touch with XXth-century civilisation. He still hopes that the Eskimo's art will evolve with him, and he points out that the Eskimo has the entire world of graphic art yet to explore. But Houston admits, and most art critics are inclined to agree with him, that the primitive Eskimo art, now sought by the world's connoisseurs, is today probably at its highest peak.

*The photographs are by courtesy Bert Beaver of Montreal.*



Fig. IV. Musk ox, by Akeekashuk, Craig Harbour, Ellesmere Island.

# NOTES ON FURNITURE

## CARD AND GAMES TABLES



Fig. I. Walnut Games Table. c. 1690.  
Courtesy Victoria and Albert Museum.

THE earliest English games table seems to be a unique piece at Hardwick Hall, dated about 1580 (*Dictionary of English Furniture*, Vol. 3, p. 193). It is of walnut, more like a square stool than a table, with pillar legs, the top inlaid with parquetry of various woods, and with a playing card, the five of each suit, at the corners. While simple chess and backgammon boards must have been common, tables do not seem to have been made until nearly the end of the XVIIth century, and even then they were rare. Fig. I is an example in walnut of about 1690. The top is reversible and lifts off to uncover the backgammon board in the well. The *Compleat Gamester*, by Charles Cotton (the collaborator of Isaac Walton in the *Compleat Angler*), which was first published in 1674, tells of games other than backgammon that were played "within the tables." These included "Tick-Tack," "Sice-Ace," and "Ketch-Dolt." The instructions, however, are regrettably obscure, since the terms used are not always adequately explained. For instance, on "Tick-Tack" Cotton writes: "Now some play this game with Toots, Boveries and Flyers. Toots is when you fill up your table at home and then is required small throws, for if you get over with a Sice you have no benefit of Toots." All of which needs to be painstakingly unravelled if the games are to be played.

Of somewhat similar form are the card tables of the same period. They are usually round, with six legs either twisted or baluster, joined by a shaped stretcher. Two of the legs swing out to support the flap. The frieze is rather deep with small drawers. Some tables had their tops shaped as though to accommodate the swelling paunches of the players, and to make a place at the corners for candles, where they were less likely to get in the way or be swept off. Shortly after 1700 the stretchers disappear and the legs are of simple cabriole form, although the top is still usually circular.

All card tables are meant for four people, and their rather late introduction may have been partly due to the fact that the games most popular in the early years of the Restoration—Gleeke, Ombre, Cribbage, and Picquet—were for two or three people only. Picquet tables in walnut marquetry on tripod stands were modelled upon French pieces with metal inlay and must have been commoner than their present rarity would suggest. The cloth or velvet tops may often have been removed at a later date so that their character as

picquet tables was no longer apparent. All through this period, however, the mania for gambling was on the increase and play was often very high. Ombre was for long a favourite. A Spanish game, supposed to have been introduced by Catherine of Braganza, it was played by three people, and according to Cotton there were several variations, of which the chief was called Renegado. There seems to have been a good deal in the play of the cards, which is more than can be said for Basset, an early version of Faro, which was much played at the Court of Charles II. This was a purely gambling game and a dangerous one, owing to the practice of doubling on winning cards. Nell Gwynn once lost £5,000 in a night at Basset, and there is a famous description in Evelyn of the scene at Whitehall a few days before the king's death. "I can never forget the inexpressible luxury and prophaneness . . . which this day se'nnight I was witness of, the King sitting and toying with his concubines, Portsmouth, Cleveland, and Mazarine, a French boy singing love songs, in that glorious gallery, whilst about 20 of the greatest courtiers and other dissolute persons were at Basset round a large table, a Bank of at least 2000 in gold before them, upon which two gentlemen who were with me made reflexions with astonishment. Six days after was all in the dust."

The development of card tables follows the usual lines in the succeeding period. The circular type was soon replaced by the more familiar square shape with dished rounded corners for candles and wells for counters. Fig. II is of about 1715/20, when the club feet were being replaced by the claw-and-ball or paw type, and the cabriole was becoming more pronounced. Carving is still simple and inlaid decoration has disappeared except for fruitwood stringing round the top. This table is an early example of the concertina action, as distinct from the swinging leg to support the flap, which is found throughout the reign of Queen Anne. Its advantages are obvious, there being no legs to get in the way of the players, but it was never universally adopted. Soon after this the wells disappeared, to be followed after about 1730 by the corner dishes. The carving becomes more elaborate and the general appearance heavier until towards the middle of the century, when card tables shared the general rococo tendency towards lightness and refinement.

The mahogany card table (Fig. III) is a good example of





Fig. II. Walnut Card Table. c. 1715.  
Courtesy Messrs. Frank Partridge.



Fig. III. Mahogany Card Table. c. 1760.  
Courtesy Messrs. Hotspur Ltd.

one of the several elegant designs current about 1760. The fret on the frieze and the key pattern on the legs is characteristic of the Chinese taste, here pleasantly restrained, without the tendency to fussiness and over-elaboration sometimes found. Like Fig. II, this also has a concertina action, but the pattern on the frieze runs all the way round, instead of being confined, as was more usual, to those sections visible when the table was folded. The supporting angles at the back are of metal, to strengthen a part liable to get broken.

The ruinous scale of gambling during the Restoration and under Queen Anne was commented on and deplored by most leading writers of the day, especially when indulged in by women. Steele devotes an article in the *Guardian* to the subject; and there is a long account in "The Rape of the Lock" of Belinda at a game of Ombre:

"The skilful nymph reviews her force with care:  
'Let spades be trumps,' she said, and trumps they were."

But in many of the diatribes published one detects the voice of the outraged Puritan. A writer to the *Grub Street*

*Journal* (September 2nd, 1736) begs leave "through your means to make a few Remarks upon the great Encrease of a Vice which, if not timely prevented, will end in the Ruin of the young and unwary of both Sexes; I mean Play in private Houses, and more particularly that artful and cheating game of Quadrille." He goes on to describe the introduction of the young to London circles consisting "mostly of two or three insignificant old Maids, the same number of gay Widows; a battered old Beau or two, who in King William's time were the Pink of the Mode"; in which company they were then roundly fleeced. It may have been so; but for the most part, card tables were used for the four-handed games of Whist, Quadrille, or Cassino, in the same spirit as family bridge to-day. Of these, only Whist is mentioned by Cotton, who says it was so common that "every child almost of eight years old hath a competent knowledge." Conversely, many of the other card games described by him were forgotten by the mid-XVIIIth century: Costly Colours, Putt ("The ordinary rooking game of every place"), Wit and Reason, Art of Memory (a sort of Pelmanism, "most commonly the way to play the Drunkard"), Queen Nazarene, and Penneech. Hoyle, in 1794, deals at length with Whist and Quadrille, more briefly with Cassino, and with the old favourites Cribbage and Picquet.

A distinction must be drawn between this kind of play and the real gambling which went on in gaming houses run for profit. These were numerous in London and at fashionable resorts like Bath. Legislation was introduced periodically to suppress them, but always without effect, and they continued unchecked until Victorian times. The games



Fig. IV. Mahogany Games Table.  
c. 1810.  
Courtesy Messrs. Phillips & Rixon Ltd.



## CARD AND GAMES TABLES

Fig. V. Rosewood Games Table. c. 1800.

Courtesy  
Messrs. Mallett & Son Ltd.



played were Hazard, Faro, and later Rouge-et-Noir. Hazard was the most common; it was played with two dice, and although basically a simple gamble on the probability of throwing a prescribed number, there were intricate calculations of odds, all of which are more or less incomprehensibly set out in Hoyle and other treatises. Anecdotes abound of high play; of Beau Nash at Bath, a gambler of unflinching integrity and charm; of Lady Archer and Lady Buckingham, the two best known of the ladies who kept Faro banks; and then there were the clubs, White's, Arthur's, the Cocoa Tree, and Almack's, where thousands were often lost at a sitting. Horace Walpole notes of Almack's on February 2nd, 1770: "Lord Stavordale, not one and twenty, lost eleven thousand there last Tuesday but recovered it by one great hand at hazard . . . His cousin, Charles Fox, shines equally there, and in the House of Commons."

For these games no special furniture was needed; any large table would do. During the XVIIIth century, in fact, games tables do not seem to have been made at all. Almost exactly a century separates Fig. I from its successors, which reappeared about 1790 and remained popular for the next thirty years. Fig. IV is a good and fairly early example of a type of which there are numerous variations. It is in faded mahogany cross-banded with rosewood, with boxwood stringing round the edges and top. The panel with the chess board in satinwood and ebony slides out to reveal a well, lined with leather and marked for backgammon. The ends of the top are hinged to provide recesses in which the pieces could be kept. The arched stretcher and the twisted end supports occur in varying forms on games or sofa tables which more usually have folding flaps as in Fig. V. This shows a slightly different arrangement of about the same date in rosewood inlaid with satinwood. The top slides in the usual way and has a chess board on its other side, but instead of the rising ends there is a false drawer with a real one underneath it. It is appreciably smaller than Fig. IV, and these smaller types may also have done duty as card tables.

E.O. (Even and Odd) is a game first mentioned in the early XVIIth century, but not a great deal is subsequently heard of it. The Victoria and Albert Museum has an E.O. table in ivory, ebony, and amboyna wood, which may be of the Regency period or possibly earlier. It is very like a

roulette wheel, with the letters E. and O. alternately instead of figures above the slots into which the ball falls. The outside rim is divided into compartments, one for each player, with E. and O. inlaid upon them. The player put his money on this rim or counter, on the letter of his choice, and the wheel was then spun as at roulette. This simple game became very popular at fairs and race meetings where, to make it more profitable for the owner, two of the forty slots were made into "bar-holes"; if the ball fell into either of these, the bank won all the money on the opposite letter and did not pay to that on which it fell. The museum's table has no bar holes, and is both too small and too well made to have been used at such gatherings. But in polite society E.O. seems to have been replaced before 1800 by roulette. *The Times* of June 25th, 1794, says: "The Faro Banks being no longer a profitable game, certain ladies in St. James Square have substituted another instead of it called Roulet; but it is, in fact, only the old game of E.O. under another name." It is a question, therefore, whether this table should not be dated as early as 1750/60.

A table in which the games part is only incidental to an elaborate and sumptuous piece of furniture is shown in

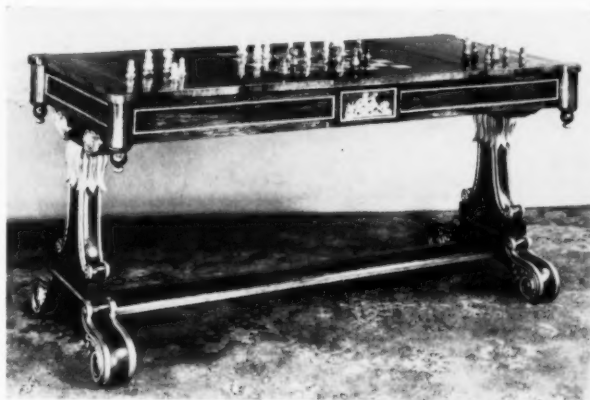


Fig. VI. Rosewood Games Table. c. 1805/10.  
Courtesy Messrs. Blairman & Sons Ltd.



Fig. VII. Rosewood Games Table. c. 1810. Courtesy Mrs. Keiller.

Fig. VI. Although it has the reversible slide and backgammon well like the others, one feels that it was intended much more for general use than simply as a games table. It is of rosewood, the top crossbanded with satinwood and inlaid with brass round the edge. The ormolu plaque of Neptune with his trident appears in the middle of both sides. The fronts of the end supports and of the feet are painted dark green. The inverted lotus motif at the top of the supports occurs quite frequently at this period, notably in the furniture designed by Henry Holland for Samuel Whitbread, of which this table is in some ways reminiscent. It is, however, rather heavier, and does not show the French influence in the same way as much of Holland's work, so that it must be dated about 1805/10.

Less remarkable as a piece of furniture, but most unusual in the variety of its games and fittings is the rosewood table of about 1810. Apart from chess, backgammon, contemporary packs of cards, and an impressive array of dishes and counters, it contains the equipment for two popular Regency games. In the box on the right with the cribbage markers is the board for Pope Joan, a more complicated version of the earlier Matrimony. It seems to have been introduced about 1800, for in the 1794 edition of Hoyle's *Games only Matrimony* is described. The eight compartments are ace, king, queen, knave, and game; matrimony and intrigue; and the nine of diamonds, called Pope. Stakes were deposited in each; the cards were dealt, and certain holdings (i.e., king and queen for matrimony, queen and knave for intrigue) as well as developments in play entitled the player to particular stakes. It was certainly a family game, rather than one played at gaming houses for big money.

Of a similar nature was the Game of the Jew, for which the board is seen on the left. It was first published in 1807, when games of this kind, both recreational and instructional, were becoming popular. It had a short but evidently considerable vogue, although boards are now rare. There is one at the Victoria and Albert Museum, and another on a small games table in the Grand Saloon at Woburn Abbey. (See "The Furniture at Woburn Abbey," Fig. XXIII, *APOLLO*, March, 1956.) It was played with two dice. The players began by putting seven counters each on the Jew, and then throwing in turn; counters of the number thrown were placed on the board in the appropriate square, until someone threw a number already thrown, which entitled him to the stakes on it, or threw twelve which swept the board. On the boards sold at stationers, the instructions were usually printed at the top.

The four tables shown cover most of the types current during the Regency. There are, in addition, very small tables with simple chess-board tops, and sometimes a chess-board slide is incorporated, in the manner of writing slides, in a work table. The relative frequency of all these indicates the popularity of games, as well as pure gambling, which was even wilder than in the previous century. A pamphlet of 1817 gives an account of numerous fashionable gaming houses in St. James's, but the most celebrated of all, Crockford's new club, was not opened till 1827. Their time, however, was short.

The report of the Select Committee on Gaming in 1844 put an end to them, and even the fireside games and the furniture that went with them correspondingly declined.

# CERAMIC CAUSERIE

## CHELSEA MUSICIANS

THE figure illustrated on this page is one of two given to Leicester Museum by the Friends of that institution. Both represent musicians, are marked with the Chelsea red anchor and date from about 1755. The figures fill one of the many gaps in the ceramic collection at Leicester—a collection that was catalogued in an exemplary manner by Miss V. J. Bott in 1953.

The figure not shown here is that of a lady playing a flute, of which another example is in the *Cheyne Book*, No. 150, Plate 9. No. 138, Plate 10, in the same volume shows a very similar flute-player, but the figure is slightly shorter than the Leicester one, lacks the tree-stump in the background and the dress is modelled differently. It is curious that the factory should have made these seated figures of ladies, both playing the same instrument, dating from the same period, and so very alike as to be indistinguishable from one another at a glance.

Musicians, both male and female, were the subjects of a large number of figures made at Chelsea, but as the majority of them can be traced to a Meissen source no particular bias towards music can be said to have existed in Lawrence Street. It can only have been public demand that called for the making of so many of them.

Without pretending that it is an exhaustive list, the following instruments may be seen being played by Chelsea figures of various nationalities (excluding the grotesque monkey-bandsmen):

Flute	Violin	Cello
Hand-bells	Tambourine	Drum (Tabor)
Musical-box	Hurdy-Gurdy	Salt-box
Trumpet	Bagpipes	Lute

It must be admitted that the musical quality of some of these is not generally agreed, but all of them have been accepted as possessing merit at one time or another.

## DEVONSHIRE CHINA-CLAY

A contribution to the *Report and Transactions of the Devonshire Association* for 1955 is of interest to students of ceramic history. It is entitled "The Beginnings of the Devonshire Ball-Clay Trade," by J. A. Bulley. The author discusses and summarises exports of pipe-clay from the beds at Fremington, near Barnstaple, in the north of the county, and from Bovey Tracey in the south. It may be added that Lysons' *Devonshire* (page ccxci) mentions additional deposits, worked prior to 1800, at Wear Giffard, Peters Merland and Petrockstow; "it was sent coastwise from the port of Bideford, and by canals to the Potteries in Staffordshire."

The exports of Fremington clay are shown to have been concentrated between the years 1690 and 1740. The cargoes were shipped from Bideford and were bound mainly for Bristol. Bovey Tracey clay came into prominence as that from the north declined in popularity, and it reached a peak in the 1780's. The principal destinations were London and, later, Liverpool, whence a proportion of it was doubtless forwarded to the Potteries.

It has always been stated that the clay at Bovey Tracey was first worked "about the year 1730." It is interesting to note that there are now revealed records of 6½ tons sent to Plymouth as early as 1691, and 28 tons to London in 1721. These were not large shipments, and it was certainly not until 1730 that the trade began in earnest. In that year 129 tons left Teignmouth (then, as now, the nearest port to the clay beds), all of which was destined for London, which was the largest importer until the 1750's.

While this clay may have been for use in the potteries in Lambeth and elsewhere in the area, cannot some of it have been used by the porcelain factories? If so, this might well explain the appearance of Nicholas Crisp (of Bow Churchyard) at Bovey Tracey. It is known that he died there shortly before 1775, and that a kiln was in operation there for some years before that date, but details are lacking yet, and the productions have not been identified. It is not at all unlikely that he should remove to the source of the raw material with which he was



Lady playing a Lute. Chelsea, red anchor mark.  
Height: 5¼ in.  
Leicester Museums and Art Gallery.

familiar, and which he had found practicable but perhaps too expensive because of transport costs.

## BINNS' WORCESTER

The first book dealing with the history of the Worcester manufactory in detail was *A Century of Potting in the City of Worcester*, by R. W. Binns. Binns was art director of the establishment from 1852, and was also a partner in the concern. He published the book in 1865, and it remains the source of an amount of original information regarding the works and the men connected with it since its foundation. It is listed as such in almost every bibliography of ceramic works and will be found marked "largely out of date, but deserving respect as an old classic" in the lengthy, but selected, list of books prefacing Mr. W. B. Honey's monumental *European Ceramic Art*. Binns' book is not particularly scarce, and its gilt-lettered royal blue cloth binding is often encountered on booksellers' shelves.

Less frequently seen and seldom mentioned is the later edition of the same work which appeared in 1877. Partly re-written, this is a far more substantial volume in appearance and is, perhaps, of greater interest than its predecessor to the present-day collector. It contains fifteen reprints of the engravings used for transfer-printing (including several by Robert Hancock), and 22 of the later prints used in the "Bat" process. In spite of this, the book is seldom heard of or to be seen, and its mauve cloth sides and green leather back (lettered: *Worcester Pottery and Porcelain, 1751-1851*) do not get the frequent handling they deserve.

A large-paper edition of the 1877 volume was issued. It is of noble size (demy quarto: 11¼ by 8¾ inches), and contains an additional twelve plates in the form of photographs. These are of pieces from the collection of J. E. Nightingale; the three well-known signed Donaldson vases at that time belonging to Lord Rothschild, later in the Scott collection at Sundridge Park, and now owned by Mr. Dyson Perrins; the armorial jugs and punch-bowls belonging to Worcester Corporation; and a self-portrait of Dr. Wall.

This edition contains no certificate of limitation, and it would be interesting to know how many copies were actually prepared.



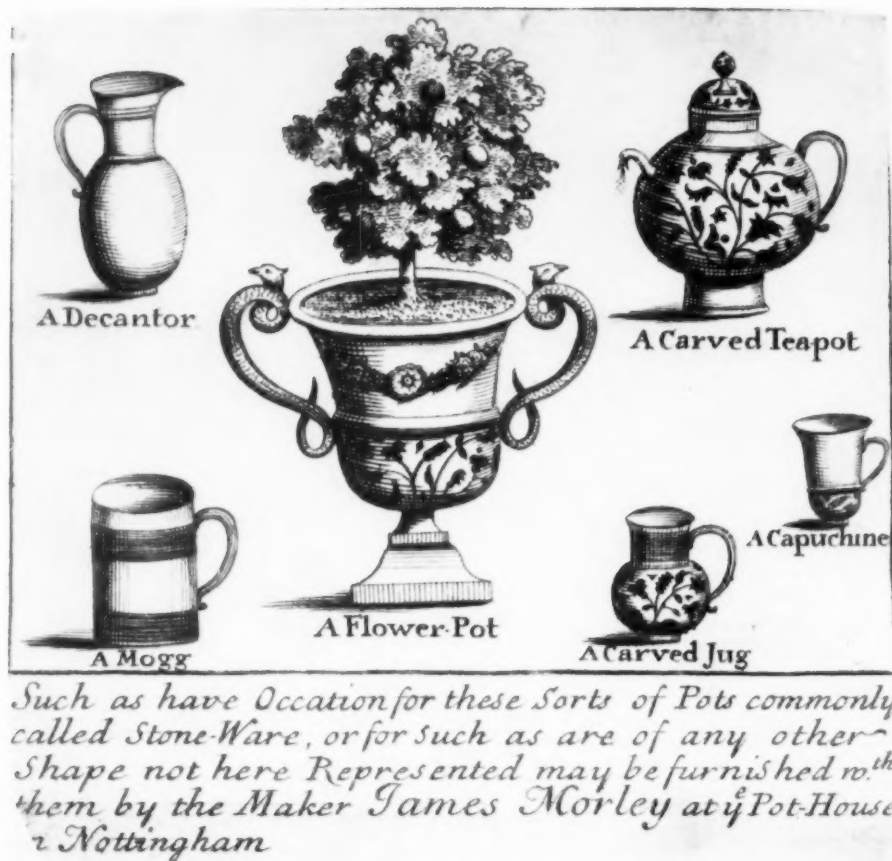


Fig. I. Advertisement Sheet issued by James Morley. Late XVIIIth century.

## NOTTINGHAM POTTERY

By E. N. STRETTON

THE town of Nottingham has a long history of the manufacture of pottery, and the Borough Records refer to two potters by name as early as the middle of the XIIIth century. Pottery has been made in the town from that time onwards, and during the XVIIIth century the industry must have been of some importance as upwards of fifty potters are recorded as working in Nottingham. It was during this period that the fine saltglazed stoneware in beautiful shades of russet brown colour was produced, the rich metallic brown sheen being the result of the action of the saltglaze on the ferruginous clay used in the making of the pottery. The body of the ware is extremely hard, and lends itself well to the simple incised designs of formal flowers and inscriptions which are characteristic of the well-potted and gracefully shaped Nottingham pottery.

Bailey, in *Annals of Nottinghamshire* (1757), recounts that "this ware was at one time of great celebrity throughout the whole of the Midland counties, especially its famous brown mugs for the use of public houses." Despite the recording of the names of those employed in the industry and variously described as potmakers, tilemakers, mugmakers or potters, it is very difficult, except for a few isolated examples, to identify any pieces as having been made by any particular potter. The early makers of the Nottingham brown glazed ware appear to be members of the Morley family, who had kilns in Beck Lane. In 1693 John Dwight of Fulham took proceedings against John and Philip Elers, James Morley of Nottingham, Aaron, Thomas and Richard Wedgwood of Burslem and Matthew Garner for an infringement of his patent of 1684. During the trial, James Morley admitted selling "brown mugs" but, although Dwight

obtained an injunction against the defendants, Morley did not cease to make the articles in question. While we are not able to point with any certainty to pieces made by the Morley family, there is in the Bodleian Library an advertisement sheet which was issued by James Morley (Fig. I) and from the articles illustrated thereon it is possible to identify several typical varieties made by him.

One of these is a carved jug which seems to have been a speciality of Nottingham. These vessels have a globular-shaped body with double walls, the outer wall being pierced with sprays of flowers with the stems incised (Fig. II). A jug of this type in the Victoria and Albert Museum has an inscription "Nottm 1703," while another, at one time in the Revelstoke Collection, is dated 1701. This, however, is not the earliest date appearing on Nottingham pottery. The Nottingham Museum and Art Gallery has a large possett pot, also of the double-walled type, bearing the inscription "Samuel Watkinson and Sarah his wife, Mayor and Mayoress of Nottingham 1700." This museum also has a wassail cup inscribed "Nottingham Jan. 25 1703" (Fig. III) which is of particular interest as it has on each side an incised flower pot with a plant growing from it which bears a very strong similarity to the drawing in Morley's advertisement sheet entitled "A Flower-Pot." Another early dated specimen with incised decoration of a formal tulip and inscription "April 28th, 1702" is shown in Fig. IV. A jug of this shape is described as "A Decantor" in Morley's advertisement.

As an alternative, or in addition, to incised decoration, we find designs made with small roulettes on which various patterns are cut. The fine jug in Fig. V shows decorations impressed with roulettes of several patterns in conjunction



# NOTTINGHAM POTTERY



Fig. II. Carved Jugs and a Tile from Charles Morley's house in Beck Lane.

with incised work. In some instances, small shreds of clay were sprinkled either over the whole surface, as in the manner of the well-known "bear jugs," or in the form of decorative bands round mugs, jugs and bowls.

Moulded relief decoration was also used, but is found less frequently and appears chiefly on pieces produced after the middle of the century. Tea caddies moulded in relief bear the dates 1755, 1756 and 1764 (Fig. VI), while a mug in the Victoria and Albert Museum which has a raised decoration of sprays and rosettes is inscribed "Made at Nottingham ye 17th day of August A D 1771." While the Morley family was associated with the potteries in Beck Lane for something like a hundred years, no piece has yet been recorded which bears the name Morley as the maker. In fact, Nottingham wares having the name of the potter impressed or incised are very few and far between. As already stated, the delicate double-walled jugs (Fig. II) are generally ascribed to James Morley, and there are in existence some square brown glazed tiles with stamped patterns which may reasonably be attributed to Charles Morley, as they were used for the interior decoration of a house built by him in Beck Lane (Fig. II). Charles Morley was entered in the List of Burgesses in 1723 and is described as a Potmaker; he became a Sheriff of Nottingham in 1737.

The name of William Lockett first appears in the Borough Records in 1739, where he is described as a mug maker. There are a number of pieces bearing his name of which the tea caddy in the Nottingham Castle Museum (Fig. VI) is a good example. It is inscribed "Wm. and Ann

Lockett, Janr. ye 6, 1755." Another tea caddy, also by Lockett, with the same relief but from a different mould, is dated 1764 on the base and this is also illustrated in Fig. VI. Other dates occur in connection with William Lockett or other members of this family up to the year 1777.

Apart from the comparatively few pieces bearing Lockett's name, specimens signed by the maker are extremely rare. A small circular tea-poy with a dark slip decoration has the words "John Asquith, maker 1756," inscribed (Fig. VI), while another tea-poy is known which has on the base "M.C. maker at Nottm. 1771." This might possibly be Moses Colclough, who is recorded as a pot maker in 1774.

Mention of wares made at Nottingham would not be complete without reference to the bear jugs which were made in some variety and put to use chiefly as drinking vessels, spirit jars or tobacco jars. The fur of the bear is usually represented by small shreds of clay liberally sprinkled over the head and body of the animal. The bears themselves are of varying types, some standing on all four legs, while others sit back clasping a cub in their arms. They often have a heavy chain attached either to the collar or through a hole in the nose. The head is detachable and was presumably used as a cup for drinking. Jewitt, in his *Ceramic Art of Great Britain*, mentions "a tobacco jar, in form of a bear, of bright lustrous glaze, his head being the cover, a collar round his neck, and a chain, to which is attached a large hollow ball, containing stones and holes, used as a rattle; on the ball is impressed the name 'Elizabeth Clark, Decr. ye 25th,



Fig. IV. A decanter dated April 28th, 1702.



Fig. III. Wassail cup inscribed Nottingham January 25, 1703.



Fig. V. A jug decorated with roulette patterns.



Fig. VI. Tea caddies by William Lockett, and (centre) John Asquith.

1769." The ball is now in the Nottingham Castle Museum but is no longer attached to a bear. It seems open to question whether these balls were originally made for attaching to the bears as they are disproportionately large in relation to the bear, the ball being three inches in diameter while the usual size of a bear jug is about ten inches. One is also rather led to wonder why Elizabeth Clark should have been given a tobacco jar for her Christmas present.

The original use of these perforated balls is a matter for speculation and a likely suggestion is that they were made as rattles for babies and given as birthday or Christmas gifts. As such, they would have been particularly vulnerable to damage, which would account for the fact that so few are known at the present time. They were probably the speciality of one particular potter as the decoration of the surviving examples follows a very similar pattern.

Dated pieces become infrequent during the last two decades of the XVIIIth century, towards the close of which pottery in Nottingham became a declining industry. An election list of 1774 mentions twelve pot makers, but a similar list for 1803 names one potter only. The highly developed Staffordshire cream wares were becoming increasingly available with the improvement of transport facilities, and the brown glazed wares, which had hitherto satisfied the local Midland markets, could no longer compete successfully.

Examples of Nottingham pottery are now comparatively scarce, probably due to the fact that the majority of the products were plain utility drinking vessels and similar wares made for use at the village inn or the cottage table. Losses through wear and tear must have been heavy, and chipped or cracked mugs would doubtless be thrown away, replacements being quite cheap. Pieces purely for ornamental or decorative use were hardly ever made, though many mugs and jugs bearing names of recipients or commemorative inscriptions were produced, and these would be carefully treated and now form a large proportion of the surviving examples of this pottery. As is to be expected, the Nottingham

Castle Museum has a representative collection which covers the productions of the Nottingham potters during the XVIIIth century.

Fig. I is by permission of the Bodleian Library. Figs. III and VI by permission of the Nottingham Museum and Art Gallery. Figs. IV and V by permission of the Syndics of the Fitzwilliam Museum, Cambridge. Fig. II is from the author's collection.

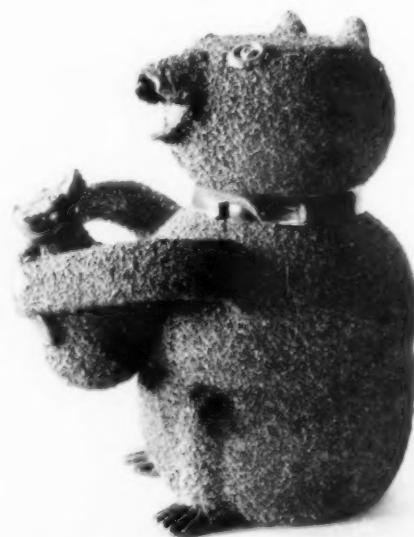


Fig. VII.  
A Nottingham bear jug.

# ENGLISH GLASS WINE BOTTLES

By I. NOËL HUME

THERE was a time, not so very long ago, when an appreciation of wine was a feature of a young man's education. It was imbibed freely by all classes and at all times. This happy state is recalled by the innumerable fragments of wine bottles that are turned up in every town wherever a builder digs his spade. Not infrequently intact bottles are unearthed, and by devious means they eventually find their way into the local antique shops. Others are discovered in the corners of neglected private cellars or in sealed vaults that are only opened when the houses above them are pulled down. But no matter how or where they are found their interest is considerable and their varying shapes provide a fascinating subject for the collector.

From the late XIXth century back to the mid-XVIIth, when glass wine bottles first became popular, it was the practice for owners to use bottles adorned with glass seals stamped with their names, arms or rebus. By these seals many bottles can be traced to their original owners, a feature that gives them added piquancy. Seals were not the prerogative of private individuals, and many bear the names of colleges, companies, inns and taverns. It is, in fact, a tavern bottle that has the honour of being the earliest dated example to have survived intact. This is housed in the Northampton Museum and has on its seal a king's head (the tavern sign), the letters R.M.P. (the initials of the licensee and his wife) and the date 1657. It is a generally accepted fact that the glass "buttons" or seals were applied to the shoulders of early bottles and to the sides of the later cylindrical forms. In contrast, a base fragment from a supposed wine-bottle with a seal stamped C.B.K. 1562, was excavated in Chester in 1939. If this discovery were genuine and the report correct, the seal which is now lost would be the earliest ever to have been found. In its absence that distinction is still vested in a seal in the London Museum dated 1652—just ninety years later than the missing Chester example.

It would be a mistake to assume that all early wine bottles were stamped; they were, in fact, in a minority, and for that reason are less easy to obtain than unsealed specimens. Dated bottles are yet rarer and are, of course, the most greatly prized. But from the point of view of the collector who is only embarking on the threshold of the subject, there can be no better start than to begin by



Fig. I. Wine bottles found together in the rubbish pit of the Three Cups Inn, Bread St., London. Centre bottle c. 1720, others c. 1750. But all in use contemporaneously and thrown away c. 1750-60. Excavated 1954. Guildhall Museum.

gathering together a complete range of shapes regardless of whether they are dated or even sealed. In any case the chances of obtaining XVIIth-century sealed examples are few and far between and there are probably no more than fifty dated specimens in the country. Even unsealed bottles made before about 1670 are hard to find. But to the enthusiast this need not be depressing, for the pursuit can be just as exciting as the kill.

Existing evidence indicates that the glass wine bottle became popular during the early 1650's and that during the decade that followed, it rapidly ousted the German stoneware and Delft bottles which had been common in the first half of the century. In its earliest form the glass bottle resembled a large onion with a tall neck and a crudely applied string rim about half an inch from the top. This shape is deemed more pleasing than any of the forms that evolved from it; but it was unfortunately highly impracticable. In an age when large and heavy sleeves were fashionable there was no room for an object that could be so easily knocked over by them. In the interests of stability bottle necks very soon became shorter; but, as though it were loth to die, the old body shape lingered on for another ten years. By about 1690 the broadest point of the body had shifted from the shoulder to the base, and with it went the last traces of the "onion" form.

The squat bottles of the early XVIIIth century, similar to that shown in the centre of the illustration (Fig. I), are the most easily obtainable. There are two reasons for this; first, that by this time hundreds of thousands of glass bottles were being made, and secondly, that their shape is so remarkable that they cannot fail to be noticed. Workmen who unearth later shapes tend to pass them over as of little interest, for as they evolved the bottles rapidly approached the shapes that we use to-day.

While bottles of the early XVIIIth century were formidable in their stability they were inordinately difficult to store. This fact in itself would probably have evoked a change in shape sooner or later. But it so happened that at that time port was rapidly gaining in popularity, and port, it was soon found, matured better in bottles that could be laid on their sides. In order that they could be binned bottles became taller and smaller at the base. By the middle of the century they had evolved into the shape shown on the left and right of the illustration, the necks and bodies being of approximately the same length. In the late 1730's a number of hexagonal-sided bottles were produced in moulds, but for some reason the idea never became popular although it did reappear towards the close of the century. If production was to keep pace with the demand the general use of moulds would be an inevitable step. It came in the



Fig. II. Wine bottle, c. 1660, with seal of John Burrow. Guildhall Museum.

Fig. III. Bottle, pale green metal, with seal of H. Baylah and dated 1757. Guildhall Museum.





Fig. IV. Bottle, amber metal, with seal of John Knottesford and dated 1736. *Writer's collection.*



Fig. V. Bottle, "black" metal, still wired and corked and containing strong ale, c. 1710-20. From a wreck on the Goodwin Sands; recovered 1953. *Writer's collection.*

first years of the XIXth century, when the firm of H. Ricketts & Co., of Bristol, took out a patent for the manufacture of cylindrical bottles in moulds. A number of their products have survived and can readily be identified by the moulded name on the base. Although they are unlikely to be much more than a hundred and forty years old, they commemorate the beginning of a revolution and so have earned their place in a collection. It should perhaps be explained that it had long been normal practice for the gathering of metal to be initially blown into a pottery or later a metal mould, but this merely determined the capacity of the vessel and not its final shape. But the moulds discussed here are those in which the bottle's final shape is acquired in the mould.

While it is true that prior to the introduction of moulds the bottle was constantly changing its shape it did not follow that the out-dated forms were immediately rejected. On the contrary, the old shapes continued until they broke or became fouled. It could be argued that they survived only because their owners were not prepared to decant their contents into new bottles. The bottles in Fig. I show that this was not necessarily so. These examples were found together in the cesspit of a London inn whose trade would have prevented long storage, particularly in half-bottles. This use of old shapes alongside the new is frequently portrayed in XVIIIth century painting, notably in Hogarth's *Election Entertainment*, in which three different shapes are in use on the same table. In an earlier painting by the same artist, *The Orgy*, a bottle of 1660 type is shown in use contemporaneously with shapes in general service in the second quarter of the XVIIIth century.

Finally, in this very brief introduction to old English wine bottles, it should be added that early bottles were of bubbly green glass and did not vary in colour or shape according to their contents. The same bottles were used for claret, Rhenish and Peninsula wines as contained brandy, gin, sack, mead, beer and such curious lubricants as Francis ale, cock ale, China ale, goat ale and usquebaugh. But, whatever the contents—and there were many others—the bottles provide a very real link with days when an Englishman knew how to live. He fought, wrote atrocious verses, was afraid of washing, and loved horses, women and most of all—his wine. There was much to be said for him and for the bottle that he knew so well.

Fig. VI. Seal from a bottle made for Thomas Padnoll, licensee of the Sun Tavern, New Fish St. Found in the Thames near London Bridge (Padnoll appears in the Vintners' Poll Tax List of 1641.) *Writer's collection.*



Fig. VII. Seal from King's Head Tavern with initials I. M. F. Possibly John and Margaret Freeman of the King's Head, Oxford (1704-24). *Guildhall Museum.*

Fig. VIII. Seal of William Procter, licensee of the Mitre Tavern, Wood Street, who died of the plague on July 31, 1665. Found in debris of the Great Fire. *Guildhall Museum.*



Fig. IX. Tavern seal, I. B. and Wheat sheaf. Probably second quarter of the XVIIIth century. *Guildhall Museum.*



## SOUTH AFRICA'S NEW ART GALLERY

### A GALLERY WITH A CHARACTER OF ITS OWN

**S**OUTH AFRICA, which is culturally still very much in its infancy, possesses actively an art appreciation born of its diverse ancestry, and potentially a practice of painting and possibly of sculpture which may, in time—if not too far subjugated by the contemporary idiom—play its part in artistic creation in the world of art—but South Africa, in music as in all artistic expression is, in many ways, still much akin to the primitive African concepts.

As a consequence of this artistic immaturity, of the unfortunate lack of opportunity which vast distances impose upon those who may otherwise provide artistically and culturally fertile potentialities, and of the influence of the primitive background, South Africa, despite the wealth of such a relatively large percentage of its citizens, possesses, almost uncomplainingly, but three art galleries constructed as such, and a number of rather lamentable municipal collections, the latter devoted almost exclusively to the unripe strivings of local painters, indiscriminately mixed with coloured prints of the masters.

The Cape Town National Gallery, under the modernistically inclined directorship of Mr. John Paris, and the Johannesburg Municipal Art Gallery, under the conservative Mr. Anton Hendricks, are well known, both for the quality of the exhibits and for the sometimes controversial nature of their policies; and the collection of Flemish and Dutch paintings of the Michaelis Collection in Cape Town, an artistic jewel of the country, is in its limited sphere, supreme; but the youngest of the acknowledged galleries, the William Humphreys Art Gallery in Kimberley, has, in the brief years of its existence, and through its policy, made for itself a name which should commend itself to non-partisan art lovers.

Mr. William Benbow Humphreys, the major benefactor and the policy-maker, after whom the gallery is named, has tried to place within its walls the most commendable features of European galleries and a proportion and leavening of such forms of art as will appeal to the widest cross-section of a South African public not unconscious of the fact that sound guidance is always a good thing.

Consequently, while the fullest consideration is given to the recognised South African painters and to the contemporary schools, emphasis is on the higher forms of art derived from those countries from which the culture of South Africa is, and will be, absorbed. The sculptures in the gallery are almost exclusively replicas of the recognised masterpieces of the world—in bronze and marble (and the transport, over such great distances, of pieces such as the "Wrestlers" in Carrara is no small undertaking), but the paintings, although of necessity confined to the lesser masters, are fully authenticated by the foremost authorities in South Africa and overseas before final acceptance. At present there are 181 diverse exhibits, of which 100 comprise the Humphreys Bequest and Loan Collection, 50 are the bequest of Dr. Max Greenberg (exclusively South African paintings), and the remainder derive from the Athenaeum Collection—the original municipal collection—from individual donors, and from gallery acquisitions.

The major recognised schools represented in the gallery are in the Humphreys Collection. The most numerous is the Flemish and Dutch school, in which two fine examples by Velvet Breughel are the earliest paintings. A vast and brilliant Frans Snijders (44 × 64 in.) of fighting cats in a



Fighting Cats (44 in. × 64 in.)

Frans Snijders (1579-1657)

"The most liked and disliked painting in the gallery."

pantry is perhaps the most liked and disliked painting in the gallery, but there is diversity in paintings by Droogslout, van Bassen, van Everdingen, Waterloo, Teniers, Flinck, Gonzales Coques, Wynants, Both, van der Poel, Karel du Jardin, Pijnacker, van der Neer, Dekker, and Bout and Boudewyns. There is a particularly fine collection of still-life paintings of this school, of which examples by de Heem, Weenix, van Zoon, Verbruggen and van Huysum are outstanding. In the Italian schools Gianna, Salvator Rosa and Emma Chiardi are of especial interest, while French painters are represented by Poussin, Belin de Fontenoy, Vernet, Eugene Isabey, Constant Troyon and others.

Among the British paintings, the portrait of Anne Hyde, Duchess of York, by Peter Lely, is perhaps outstanding. A rather wonderful still-life by William Gowe Fergusson (1633-95) finds many admirers, and paintings by Angelica Kauffman, Wilkie, Clarkson Stansfield, Raeburn, Andrew Geddes, Etty, Ladell, Adam Proctor, Julius Olsson, Orpen, Augustus John and Dame Laura Knight cater for many tastes. The collection of paintings by South African artists is recognised as being the most comprehensive and the finest collection in the country.

The gallery is not merely a number of paintings on a number of walls; a feeling of specific character is added by the inclusion of suitable furniture and cabinets of fine examples of Dresden and Meissen Ballerinas, *objets d'art* and *objets vertu*. Mr. William Benbow Humphreys had specially made a complete Dresden tea set decorated with indigenous South African flowers which the artists depicted with a superb accuracy of line derived from a fine series of cigarette cards in circulation in the 1920's. There is a highly esteemed Cape Dutch armoire probably brought into the country by Huguenot refugees and a Huguenot table of indigenous wood and therefore the work of Huguenots in South Africa and fine Louis XIV and XV commodes, and the occasional Persian carpet and crystal chandelier, in the correct setting, the slightly intimate placing of the paintings relative to the furniture, have all contributed towards making this gallery a gallery with a character of its own.

The Art Gallery is being enlarged by the addition of a gallery 75 × 35 ft. to display XIXth-century paintings and other works of art, some from Mr. Humphreys' collection.

# VIEWS and NEWS of ART in AMERICA

By Professor ERIK LARSEN, Litt.D., M.A.

FOR a long time the calendar of art events has not been as full as at present. However, *noblesse oblige*: I promised my readers a review of the Jacquemart-André paintings, and I am therefore going to redeem my pledge right now.

The origin of the collection goes back to those blessed days of the XIXth century when, in the words of Jean-Gabriel Domergue, "Richard Wallace, the Camondos, the Rothschilds, and the Chauchats spent fabulous sums on their art collections." So did Edouard André. The son of an eminently successful banker—Eugène André—whose enterprises rivalled those of the Laffites and the Rothschilds; a Baron of the First Empire; his means were ample. His taste was bolstered by the knowledge as well as the flair of Madame André, née Nélie Jacquemart, who used to be an extremely popular Parisian painter before their marriage. The husband-and-wife team endeavoured to acquire the very best only, which they then strove to present in an appropriate *cadre*. The guiding thought was to place each work within appropriate surroundings stemming from its own period. As a result, the Jacquemart-André Collection, left by bequest to the Institut de France, became one of these much too rare, selective *ensembles* which, like the Frick Collection or the Wallace Gallery, display with seeming casualness exquisite treasures against the background of a lavish private mansion.

From among the Italian paintings I reproduced in the March issue of *APOLLO* the "Saint George Killing the Dragon," that Bernard Berenson ascribes to the great Florentine Paolo Uccello. Its shape suggests the function of a cassone panel. The composition—simple, formal and well balanced—is representative of the artist's aims. A most original experimenter, Uccello attempted to achieve rhythmic pattern through the use of flat colour masses; and remained preoccupied with creating the illusion of space. In the present instance, the actors of the drama are depicted evolving in the foreground, on an identical plane, while expression of spatial relationship is passed on to a bold background perspective. No sweeter Madonna can be imagined than the "Virgin with a Book,"—an early Perugino according to Berenson. All the charms of the early Cinquecento Umbrian School appear assembled here: purity of design; perfect balance of colours; atmospheric treatment of the Umbrian landscape; and last but not least, the tranquil mood pervading the majority of Pietro Vannucci's numerous devotional paintings. It is from works like these that the young Raphael drew early lessons in composition, especially with respect to geometrical equilibrium of horizontal and vertical lines. But around the "Madonna with a Book" there still hovers a breeze of mountain air, pleasantly tart and stimulating, whispering of art and devotion and ideals. Later on, Perugino's great talent was to dry up in purely formalistic rationalism.

Andrea Mantegna is represented with three compositions, of which one at least, "The Virgin and Child with Saint Jerome and Saint Louis of Toulouse," is undoubtedly by his own hand. A profile portrait by Bernardino de' Conti, signed and dated 1500, might well constitute a likeness of the Italian historian, Bernardino Corio, whose book *Patria Historia* was first published, according to F. M. Valeri, in Milan in 1503. Two Venetian panels finally: Carpaccio's "Embassy of Hippolyta" and Crivelli's "Saint Bonaventura" represent the City of the Lagoons; the latter by a style combining mediaeval intensity allied to a quasi-oriental predilection for sumptuousness, wealth of colours and richness of material. The former reveals himself as a master of narrative skill.

The Northern Schools contribute a small panel—perhaps an "Allegory of Chastity"—said to be an early Memlinc; and the famous "Profile Portrait of an Old Man," by Quentin Metsys, signed and dated 1513. It is one of the rare examples among early Flemish portraits that are set against a light, cream-coloured background; the hard, almost caricatured outline of the sitter becomes strongly reminiscent of certain Leonardo drawings that retained the painter's attention at the time. Van Dyck's "Portrait of a Magistrate," powerful and high in colouring, formerly given to Jordaens, makes for a good example of the versatility in the artist's youthful, pre-Italian style. Whereas the "Portrait of a Man," by Frans Hals, dating from c. 1660, may well be called a classic example of the Dutchman's fluid and impressionistic brushwork. The Jacquemart-André



Sancho and his Donkey. Eugenio Lucas y Padilla. 32½ × 26½ in. Collection of the Peruvian Ambassador to the U.S.A.

Museum boasts three Rembrandts. The earliest is a version, probably still done in Leyden, of one of the master's favourite subjects: "Christ at Emmaus." Then comes a "Portrait of Saskia," from 1632—the first of its kind, and executed in the conventional manner that the artist adopted during his early Amsterdam years. Finally, a late and heavily accentuated work from 1656: the portrait of the physician, Arnold Tholinx; sober, complete; rendered with the customary economy of means. A masterpiece from the *grande époque*.

When two amateurs, both Parisian born and bred, embark upon the adventure of art collecting, it is only natural to expect that the French Schools are going to come in for their share of attention. In fact, the André's succeeded in this respect in so outstanding a manner that that aspect of the *ensemble* alone would warrant a separate article. I shall therefore have to restrict this part of my review to the merest mention of a few favourites of mine: two still-lives by Chardin, one of them the famous large-sized "The Attributes of the Arts and the Attributes of the Sciences"; Jean-Baptiste Greuze's expressive portrait of the German-born engraver, Georges Wille; Fragonard's piquant "The Debut of the Model"; and the truly stately likeness of "Comte François de Nantes," by Jacques-Louis David. The Jacquemart-André treasures have stood the test of a gallery exhibition extremely well. I certainly propose to renew my acquaintance with them in their original setting at the very first opportunity, and I can only urge my readers to do likewise.

## NEWS BRIEFS

Twenty-eight paintings and drawings by Eugenio Lucas y Padilla (1824-74). At Durlacher Bros. (see illustration).

Recent loans and gifts from the Kress Foundation to the National Gallery (at the occasion of the fifteenth birthday celebration of the National Gallery of Art, Washington, D.C.).

Henri de Toulouse-Lautrec. A retrospective exhibition. At the Museum of Modern Art.

The new North Carolina Museum of Art, at Raleigh, N.C., opened its doors on April 6th.



Fig. I.  
A recent  
photograph  
of Claude  
Venard.

## CLAUDE VENARD

### ZEPPELINS AND THE FLIGHT FROM REALITY

By RUSSELL WARREN HOWE

used over a large surface—vermilion—there where a pure crimson would score an equally valid effect with too much facility or where bright cadmium would give the same impression of audacity with less risk—these are typically temerous acts of an isolated painter who relies on a mixture of common sense and bull-at-a-gate tenacity to emerge from the pack.

The son of a Burgundian wine-growing peasant, his mixture of harsh sense—"Painting is an instinctive thing; forethought is fatal; if you find you were mistaken about a pictorial idea, you were mistaken, so what? You start again"—and of a desire for self-effacement in art which he expresses with a touch of acceptable naïveté ("People paint too personally. Everyone wants to paint in too personal a style") may well be a solid peasant heritage.

Venard looks more like a peasant than a painter—the broad, blue jaws, the high-coloured cheeks, the clipped black moustache and the wide but drawn-in shoulders of a bull waiting to spring are a reflection of an innate attitude: aggressive, tough, honest with himself.

Venard is forty-three. He began to paint by accident. Injured by a below-the-belt blow in an amateur boxing match when he was seventeen, he passed his convalescence drawing the pictures on his bedroom walls and found he had a hand for it. After spending two days at the Beaux-Arts and leaving in disgust—"Fifty young painters in the same studio, all painting exactly the same"—he took lessons at a night institute, then set himself to paint alone. To earn money, he designed for a silk factory, worked as an office boy, and eventually spent five years restoring old pictures.

He exhibited for the first time in 1935, with the pre-war *Forces Nouvelles* group (Tal Coat, Gruber, Marchand,

CLAUDE VENARD, who stands, like Clavé, on the slightly abstract side of the current Romantic drift, is essentially a painter's painter. Clavé's harmonies would appear too easy to him, the vital Spanish quality of his canvases too much of a snare, the drawing of Commère or Lorjou too borrowed from nature. For Venard, playing the same independent part in painting that André Marchand played for his generation, is an iconoclastic searcher and a lover of sheer difficulty. He is only half-brother to his fellow-Romantics, for time and again he swerves away from reality.

His subjects (a series of zeppelins, a group of lathe-string-and-faith aeroplanes of the Blériot period, the sort that so attracted Roger de La Fresnaye—both subjects treated as exercises in graphism in matt tones centred on grey) and his colours (balancing umbers and chartreuse greens without dissolving the picture into a "soft" effect, his constant use of the most treacherous of all colours when

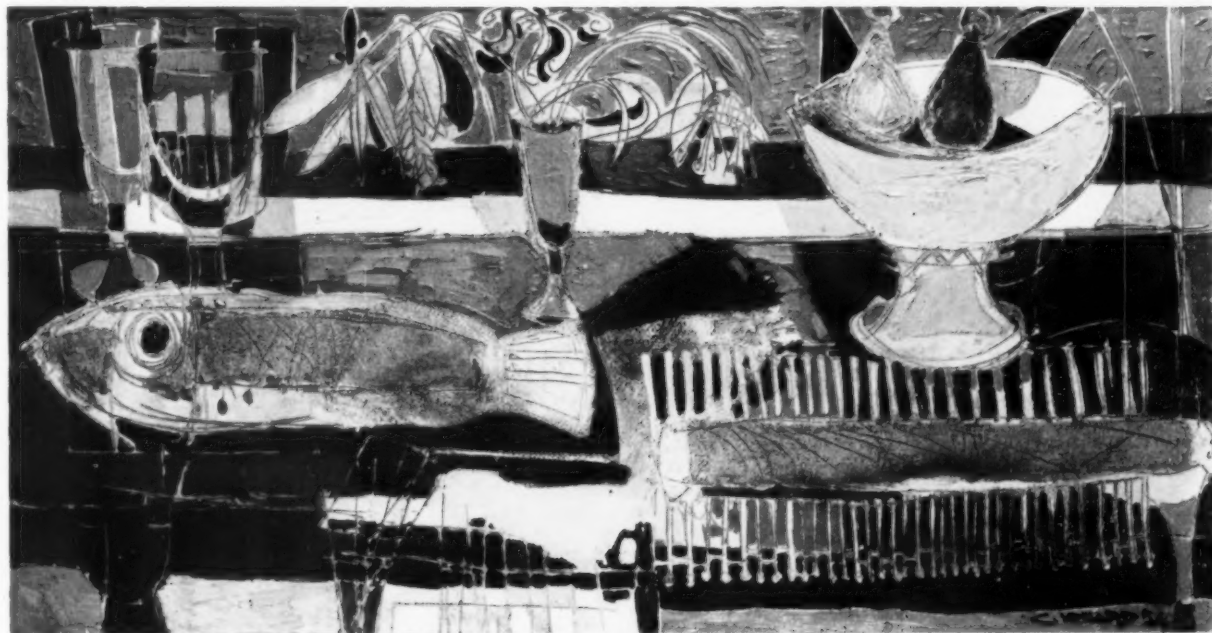


Fig. II. *Poissons*, 1954. Canvas 33 in. x 63 in. Courtesy Arthur Tooth & Sons, Ltd.





Fig. III. *Le lièvre*. 1943.  
Musée d'Art Moderne.

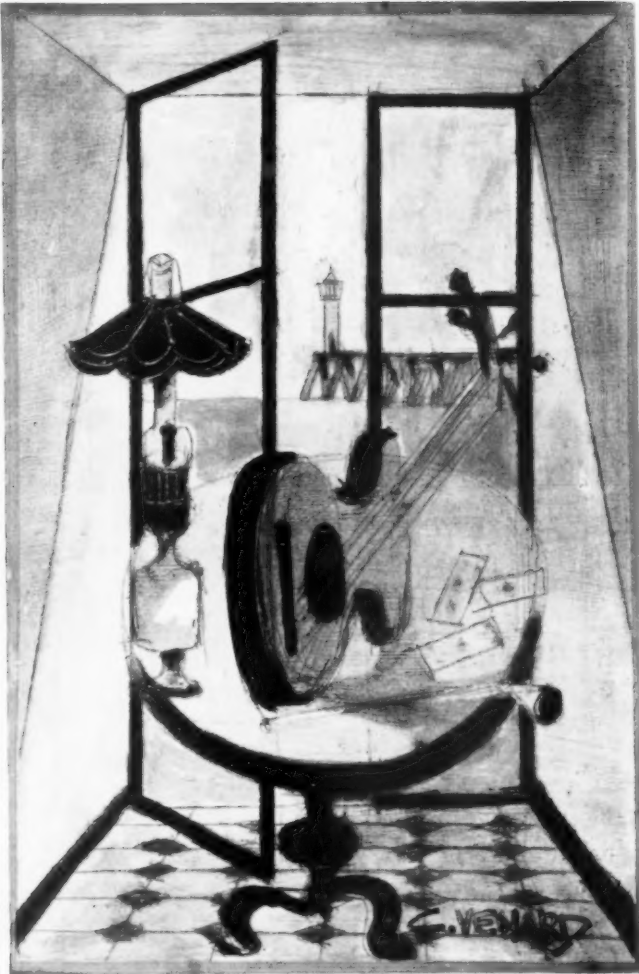


Fig. IV. *Lampe et Mandoline*. Canvas 16 in. x 10 1/2 in.  
Courtesy Arthur Tooth & Sons, Ltd.

Pignon, etc.), then, apart from a single canvas at the Salon d'Automne of 1937, he did not exhibit again until 1941.

His style formed slowly. The first influence was that of the Primitives, then Courbet, then the cubists—the taste for the monumental is the obvious strain running through all these three differing tendencies. His present style, based on a way of drawing with affinities with that of Marchand, Buffet and Gruber, has developed since 1950 and gradually affirmed itself more completely, with the tendency towards abstraction becoming more noticeable since 1954.

He has had four exhibitions in London since the war, one in New York. He will exhibit at the Galerie Romanet in Paris and at the Fine Arts Association in New York during 1956 and at Tooth's in London in 1957.

His subjects, outside the more iconoclastic ones, are seascapes, landscapes, still-lives, a few nudes. The chessboard and the oil-lamp are regular motifs, as with Aitzpiri. But he says that "All in all, the subject has little importance for me. The subject is an excuse." The form and its impact on the senses outweigh the meaning conveyed to the mind.

On the technical plane, his manner is complex. At his studio in the Chevreuse Valley, not far from Paris, I saw recent canvases in which the surface of colour zones had been broken up by the use of sawdust in paint—giving a less even, warmer aspect than the sand Braque used to use—and others in which bas relief-patterned paper had been stuck on the canvas to widen a surface and induce an aspect of monumentality.

Himself an amateur pilot, Venard's flying machines

help to suggest the third dimension of movement, the freedom of rootless things—an unusual and contradictory feature in contemporary French painting. A bulbous zeppelin floating weightless in the air has a grace and lightness, hovering over Notre Dame, that a grounded sparrow would not have.

But Venard does not look too far beyond the vague consciousness of a lust for the pleasure of moving in the third dimension which flying has given him. For him the zeppelin is just "a very plastic subject" and the meccano-style aircraft "rather abstract, *n'est-ce pas?*"

Notre Dame cathedral is also a regular subject in Venard's work. The flying buttresses are sometimes detached and placed beside the façade, so that the cathedral seems to become a light walking thing, its ogival and rounded windows, winking grey and mauve and umber or yellow-tinted-with-pink, slipping out of the Gothic picturesque and into a risky bi-dimensionalism. Yet somehow the canvases on this subject succeed.

He explains himself: "Art will follow the evolution of society. This is an age of anonymity, a machine age. Art will become more abstract. Defend a tradition?—what for?—what poverty!"

"The Gothic cathedrals were built in a cathedral age, when people had Gothic minds. To-day the jet-fighter is our cathedral, with its abstract forms, the forms of the mechanised civilisation in which we live. The church of the IXth century becomes the aeroplane of the XXth. The weak cling to the past. They cling to the outworn super-



## A SHAFT FROM APOLLO'S BOW



Fig. V. Flute et Papier de musique. Canvas  
10½ in. × 13½ in.  
Courtesy Arthur Tooth & Sons, Ltd.

stitution of God, for instance, as the Redskins cling to the deity of the sun—but the truth is that we have to do our creating ourselves. And in art they cling to a tradition which was once the living expression of a living age and is now just tradition—the dead expression of an age that is gone. Museums should teach us technique, not tradition.

"What will painting become? Who knows? We can

desire to create an "impersonal" work leaves only two alternatives: the academic and the abstract, out of which he would obviously choose the latter. If he can resist this bent, which leads him to deny the "human" aspects of painting, he might well become one of the really important painters of the XXth century. His one supreme defect is that his art is cold.

## A SHAFT FROM APOLLO'S BOW

FOR many years now we have urged in these columns that bodies spending public money running into millions, such as the British Council and the Arts Council, should include representatives from the various Royal and other academic artist groups so that some catholicity can be given to their policies in place of non-stop propaganda for ultra-modern artists. Now and again some outraged artist or artist organisation voices this protest in face of yet another glaring instance of partisanship. There is an animated correspondence in *The Times*; there may even be—as there was about two years ago—an approach to the Treasury. Nothing happens. The Big Brother Bureaucrats sit tight and wait for the storm to pass. Parliament, pausing for a moment in its plea to everybody to save and hand them the savings to spend better than we can do ourselves, hands out another million or two to this Cabal of Culture and duns the unheeded protesters for their contribution. The Brotherhood forgathers once again on the Lido for its biennale beano, amid ever spikier sculpture and more incomprehensive paintings which "represent" British art.

The controversy has recently blown up again following a protest by the Royal Society of British Sculptors which we noted last month. Robin Guthrie deplored that the British Council "seems to have the authority to veto what it does not like, what it has had no hand in, and what it does not want shown." Then R. O. Dunlop, as a practising artist, pleaded for a "sensible catholic committee of artists" who could speak in U.N.E.S.C.O. and elsewhere on behalf of the artists themselves. He pointed out that U.N.E.S.C.O. have asked for this, but the effort to form it here was "cleverly side-stepped by the back-room boys."

At this juncture the voice of Sir Herbert Read himself came *ex cathedra*, as it were, from York. It was headed: "What the Foreign Patrons Want," and it told us that the Fine Arts Committee of the British Council does not impose its own tastes on foreign countries, but that it knows exactly what the foreigner wants. There is no interest, we are

## We've got a Nice Line in Stachos

assured, for any English painting from the past except Constable, Turner, and Blake. Henry Moore, Graham Sutherland, and Ben Nicholson, it seems, are "the cultural ambassadors that create goodwill." The letter, which began: "The artists who have written to you to complain that their works, and the works of their friends have not been exhibited abroad by the British Council should produce evidence of a demand for such exhibitions," ended with a peroration upon fashion.

"As a nation we make ourselves internationally ludicrous by clinging to outworn fashions in art, as in everything else. . . . Fashions are the actuality of the situation. There are old fashions as well as new fashions, but in the export of ideas (the sphere of the British Council) as in the export of goods it is only the new fashions which have the remotest chance of finding a market." I would like to quote every word of a dignified and understanding rebuke which Laurence Irving administered as a kind of spokesman for the spirit of all artists in their abhorrence of this "sales-talk larded, like that of a Hollywood purveyor of films, with the modern cant about cultural relations." He urged that it would be more reasonable to relieve Sir Herbert Read and his colleagues from their self-imposed task of sponsorship than to corrupt our artists. "Armed with public funds they have had a good run for our money."

*Inter alia*, and remembering the mentality of the choosers who, as Charles Wheeler said, "can be counted on the fingers of the left hand," remembering, too, that they are impervious to any ideas except their own, do they really know just what everybody in the world wants? Or do they only hold exalted converse with their opposite numbers abroad? Suppose some ill-guided, half-witted, untutored, uncultured, obsolete-minded, nescient vulgarians abroad liked Mr. Wheeler's sculpture or the painting of "Mr. Dunlop and his friends." Or—shuddering thought!—even Munnings. Thanks be, we have the British Council to save them from themselves.

# SILVER PRESENTED to ADMIRAL DUCKWORTH

By W. R. JEUDWINE

THE material benefits which accrued almost as a matter of course to successful commanders in the XIXth century must be regarded with hopeless envy by their present-day successors. While few could rival the collection amassed by the Duke of Wellington, the achievements of the less distinguished were habitually rewarded by lavish presents. The pair of sauce boats and dishes illustrated are part of at least two presentations by the House of Assembly of Jamaica to Admiral Sir Thomas Duckworth, who had served intermittently in the West Indies since 1780. The sauce boats, probably by Thomas Powell and hall-marked for 1804, are engraved with the admiral's arms and those of Jamaica, and his crest forms the finials. On each of them the inscription reads as follows: "Presented in the year 1804 by the House of Assembly of Jamaica to Vice Admiral Sir John Thomas Duckworth, K.B., in remembrance of the effectual protection afforded to the Commerce and Coasts of the Island by his able and disinterested distribution of His Majesty's Naval Forces under his Command and as a testimony of the high sense entertained by the Assembly of the eminent services he had thereby rendered to that Country." The inscription refers to the operations which resulted in the surrender of General Rochambeau and his French troops at San Domingo in 1803, and also perhaps to the recapture in 1800 of certain outlying islands then held by the Swedes and Dutch. It makes clear, too, that the importance of the West Indies to both sides was more economic than tactical. In imports and exports they accounted for nearly a quarter of England's trade, and it was this rather than a few naval bases that the French were eager to capture.

Subsequent events show that, in some ways at least, the admiral was not entirely disinterested. On his return to England in the spring of 1805 he was court-martialled, on charges laid by a disgruntled captain, for using the frigate *Acasta*, which had brought him back, as a merchantman. That she had, in fact, been loaded up with merchandise to the admiral's order was proved; the offence against the articles of war was undoubted: but he was "fully and honourably" acquitted. A motion was brought in the House of Commons condemning the acquittal, but this was negated without a division. Nobody was prepared to



Fig. I. The Battle of San Domingo.

Courtesy Parker Gallery.

censure a distinguished officer for profiting from the accepted perquisites of his rank.

The aftermath of Trafalgar saw Admiral Duckworth pursuing the French in the Atlantic, ending up at St. Christopher's. Early in February, 1806, he heard of a French squadron at San Domingo, and on the 6th the action took place which earned him, among other things, the two dishes and covers. These are by Thomas Robins, 1807, and are similarly engraved to the sauce boats. The lampstand was evidently acquired later, for it is by Paul Storr and hall-marked for 1808. The inscription is as follows: "Presented by the House of Assembly of Jamaica to Vice Admiral Sir John Thomas Duckworth, K.B., in commemoration of his valour and ability displayed in the important victory which was obtained by him and the gallant officers, Seamen and Marines under his Command over a squadron of the enemy on the 6th February, 1806, in the Bay of Santo Domingo the result of which was the defeat of that Squadron and the restoration of the safety and tranquillity of Jamaica."

It was, indeed, a very complete victory. The engraving (Fig. I) shows two of the French ships of the line aground and blazing; the remaining three were captured, and only the three frigates escaped. The admiral got a pension of £1,000 a year and the freedom of the City of London, in addition to all his presents. But he was not content. The honours conferred upon his subordinates (a baronetcy for Louis, a knighthood for Cochrane) vexed him, and he seems to have complained of being shabbily treated. His career was punctuated by such incidents, but they did him little harm professionally. Admirals to-day, one feels, are obliged to take a less extravagant view of their claims to public gratitude.



Fig. II. Sauce Boats. 1804. Dishes and Covers. 1807. Lampstand. 1808. Courtesy H. R. Jessop, Ltd.

# MISCELLANY

## XVIIIth CENTURY FACTORIES

PAPIER MACHE: MR. BOULTON'S: WORCESTER CHINA FACTORY:

Mr. G. W. Bright of Leominster has been good enough to send in the following extracts from the Diary of the Hon. Anne Rushout, daughter of the first Lord Northwick, Broadway, Worcester, which is in his possession. The observant diarist spent her long life touring the British Isles in the XVIIIth century, and her references to a papier mâché factory, to Boulton's house and to the Worcester china factory will be of especial interest to APOLLO readers.

IN THE MIDLANDS IN 1797

July 25th, 1797

Set forth in 3 carriages and brother George on horseback from Northwick, near Evesham at 6 a.m.

First stop Stratford—comments—dirty and uninteresting, dirty and stinking, but famous for having been the birthplace of the immortal Shakespear.

July 26th, 1797

Set off at 6 a.m. passed thro Henley in Arden, a long dirty town, road extremely dull and tedious to Birmingham, the numerous villas in the neighbourhood of Birmingham denote the richness of the inhabitants, numerous red starry brick villas in the environs before you come to the town, the lower part on the first entrance is very dirty, the streets so narrow and populous it was quite unpleasant driving for fear of running over somebody, first part of this road is miserable to a degree, we ascended a very steep hill, illpaved and the amazing number of inhabitants running absolutely under the horses' feet made it very difficult to drive. There are some good houses in the upper part of the town and they have marked out a piece of ground where they are going to make a Crescent. Breakfasted at the New Hotel near the new Church, on one side of which there is a large free School. The Theatre is pretty and Plays are acted three times a week, there is a Vauxhall on Thursdays, Storace and Kelly were acting at the time, Mrs. Siddons and Bannister have just left. The amusements and Hackney Coaches are as numerous as in London. We visited the Wharfs which are very numerous and convenient, the Canals bringing everything into the town. I never saw such a large quantity of coals collected together as in one of the Wharfs, coal was sold at the Wharf for 9/6d per ton. After dinner we drove to Clays Papier Mache Manufactory, not far from the new Church, where they make bottle Stands, Boxes, Tea Boards, Salvers, etc. in great perfection, the paintings are extremely well done, they stick paper together with gum or size to a substance as hard as wood, they paint the pattern first, then lay the gold leaf on with size which dries immediately and is afterwards polished, there were a great many women employed making buttons, but the rooms were so hot we could not stay to examine the process. We then proceeded to Mr. Boulton's which is 2 miles out of town, Soho, the name of the place where the manufactures are carried on, consists of one large house where they make all sorts of plated things, but they did not show us many that were finished, as the things as soon as done are sent to a Shop in the town, the plated things are in imitation of silver, very neat but quite as dear as in London. Mr. Boulton is now engaged on the new Copper Coinage, it is a handsome Coin though troublesome to carry about, the excessive heat again prevented us from going into the working rooms. Mr. Boulton himself lives in a House a little above the Manufactory and he has some pleasure grounds and plantations that look very pretty—from Mr. Boulton's we returned part of the way back to Birmingham, passed some grounds belonging to Mr. Legge, the road extremely dull and indifferent for 11 miles, it then improved, we passed thro a very pretty village, situated on the side of a hill, called Sutton Coldfield, Lichfield seen from a hill seven miles off.

September 21st, 1802

Set off from Northwick at six o'clock, breakfasted at the Crown at Worcester, afterwards went to see the China manufactory, which is by the Riverside. The Clay which is the principal ingredient they get from Cornwall, the first process of forming it into shapes is the most curious and it is wonderful how soon it is done, the Machine is worked by a boy with his foot, and a man moulds the Clay to any form he pleases, after that is done they are put in a Tray to harden a little in the Sun,

then into the Oven for twenty four or thirty six hours, then they are glazed, excepting the Blue Colour, which must be burnt before it is glazed, the glazing is a white liquid into wh. they are dipped and then burnt, they are then painted and burnt again for the last time, the Painters rooms are very close and unpleasant, one man paints the leaves, another the flowers etc. and the women are employed in gilding and burnishing the Gold wh. is done by rubbing it very hard with a blood stone after it is burnt, they make the China to any form and are glad to give a guinea for a new pattern, there is a written board to say that the workmen are not allowed to take any money, so everybody puts something into a box and it is divided at the end of the year.

## THE ENGLISH MASTERS

Sir,—I fully agree with Mr. Mullaly that any book of art history depends largely upon its balance of values between one artist and another. Since this is largely temperamental and subjective no two critics will entirely agree: there are no absolutes. Not mine; not even his.

I had hoped that I had made it clear that my cursory treatment of contemporary painting was a mere finial to my subject, not a detailed consideration. I should not, anyway, place Henry Moore highly as a painter, whatever he is as a sculptor, and I was not dealing with sculptors. Sutherland and Bacon are arguable, but if Mr. Mullaly's "value judgment" really places Lucien Freud among the English Masters I can only express myself in a Clerihew:

Mullaly thinks that Shipp's devoid  
Of judgment in discounting Freud;  
Which makes Shipp gaily  
Discount Mullaly.

HORACE SHIPP.

## ARTISTS ABOUT ARTISTS. CRUX CRITICORUM

SIR JOSHUA REYNOLDS (in his Fifteenth Discourse):

"Michael Angelo was the great archetype . . . from whom all his contemporaries and successors have derived whatever they have possessed of the dignified and the majestic."

(In his Fourth Discourse):

" . . . the Venetian school, seem to have painted with no other purpose than to be admired for their skill and expertness, and to make a parade of that Art, which, as I before observed, the higher style requires its followers to conceal."

And Reynolds also voiced an appreciation of early Italian painters quite surprising for the XVIIIth century. He praised them for "simplicity and truth" and said they "deserve the attention of a student much more than many later artists."

SIR THOMAS LAWRENCE (writing from Italy, 1820):

"The Bolognese school is, in my opinion, far superior to the Florentine (mannerist) which, with a few exceptions is all learned distortion, apathy and falsehood. . . Michael Angelo, its great founder, must be excepted.

"But the Bolognese, and all their school, yield to the Lombard, to the great man (Correggio) whose works I have been contemplating at Parma.

" . . . that reverence for the perfection of nature and of truth . . . which I see in Raphaelle, Correggio, Titian and Sir Joshua Reynolds cannot be shaken by the luxuriant falsehood, even when united with the genius of Paolo Veronese and Tintoretto, and though Rubens (perhaps a greater genius) is not forgotten by me, I shall still bend to these four, with the acknowledged benefactor of the first as the head of all.

"How fine was our Sir Joshua! . . ."

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# BOOK REVIEWS

ITALIAN GOTHIC SCULPTURE. By JOHN POPE-HENNESSY. Phaidon Press. 42s.

Surprisingly little has been written in English on Italian sculpture and, as Pope-Hennessy points out in the preface to the present book, even scholars have paid comparatively little attention to the study of this fascinating field. Nevertheless, there have in recent years been notable advances in our understanding of Italian Gothic sculpture; advances which not only clarify our view of Italian art of both the Gothic and Renaissance periods, but which also throw an important light on the interplay of artistic influences over a wider European field. The clear recognition and the assessment of the importance of French influences on Italian Gothic sculpture, in fact, represents one of the most interesting advances made by art history in recent years.

As a succinct, but by no means meagre general guide to the subject, Pope-Hennessy's *Italian Gothic Sculpture* is therefore most welcome. But this book will also be valued by the expert, for it marshals in a masterly fashion a large body of information and, more important, clarifies our understanding of particular sculptors and of the whole period it covers. While at the same time it has been beautifully produced, and the reproductions, many of them of details, are in themselves very valuable. Having said this, it may appear somewhat churlish to raise objections; nevertheless there are certain weaknesses inherent in the author's method of tackling his subject. Pope-Hennessy is one of the most knowledgeable and clear-sighted of living art historians and he has a fluent and convincing pen. Perhaps partly for this reason he is at times unduly dogmatic, and by the very conciseness of his writing presents personal theories and interpretations as though they were beyond dispute. Yet even when we part company with him, he is vastly stimulating. And this book will long remain fundamental to the study of Italian art.

It is obviously impossible in a short review to do more than suggest minor points in connection with Italian Gothic sculpture, but one fact which seems to me to be of particular interest and which should be stressed emerges from this fascinating book. I am thinking of the extraordinarily high quality of the work of many of the less renowned Italian Gothic sculptors. And this is a point that is made very clear by the illustrations. We are all familiar with the Pisani, with Ghiberti, with Andrea Orcagna, Jacopo della Quercia, Tino di Camaino and so on, but the fine work produced by many lesser men will, I am sure, surprise many non-expert readers. I was, for instance, on a recent visit, once more impressed by the quality of the scene representing "The Judgment of Solomon," perhaps by Pietro di Niccolò Lamberti, on the angle nearest to San Marco of the Ducal Palace, Venice (Pope-Hennessy, Fig. 100, pl. 102 and 103). Or again, works such as the

"St. John the Evangelist" (in St. Pietro Ovale, Siena), by Domenico di Niccolò (Pope-Hennessy, pl. 93), or the figure of the Virgin in "The Assumption of the Virgin" (in the Duomo, Florence), by Nanni di Banco (Pope-Hennessy, pl. 98), will come as a revelation to many people. This book would be most welcome if all it did was to introduce works such as these to a wider public, but, in fact, it does so very much more.

TERENCE MULLALY.

GEORGIAN CABINET-MAKERS. By RALPH EDWARDS and MARGARET JOURDAIN. Country Life. 3 gns.

Following hard upon the revised edition of the *Dictionary of English Furniture*, this new issue of *Georgian Cabinet-Makers*, which first appeared in 1944, is very timely. Until the researches of Mr. Edwards, the late Miss Jourdain, and Sir Ambrose Heal, little critical attention had been given to establishing the style and identity of individual craftsmen. Three names alone, Chippendale, Sheraton, and Hepplewhite, were associated with all good Georgian furniture, and attributions of the best pieces were freely made to one or other of them. Yet their fame depended largely on their having published books of designs and not upon their activities as makers. No single piece can definitely be assigned to Hepplewhite, and it is doubtful whether Sheraton ever had a workshop at all. Even Chippendale, master craftsman though he was, would probably never have acquired his immense reputation had he not issued the *Director*. The attributions, based on documentary evidence in the form of bills, labels, and drawings, here made to nearly a hundred different makers, give an entirely different picture of XVIIIth-century production. The cabinet-makers were not a closely organised community dominated by a few leading designers. One has rather the impression of numerous independent businesses, some making their own designs, others adapting designs from current pattern-books with more or less originality, and competing with one another in standards of craftsmanship. The names dealt with by Mr. Edwards are, of course, only a selection (Sir Ambrose Heal lists over 2,500), but it seems unlikely that anybody of importance has been left out. Yet some of the finest surviving Georgian furniture is still anonymous and likely to remain so in the absence of documentary evidence.

Compared with the earlier editions there are a number of important changes: the plates have been increased by over fifty, the text by nearly a quarter, and an index, previously much missed, has been provided; the number of craftsmen mentioned has gone up from eighty to over a hundred, through additions, balanced by a few deletions, to the ranks of the lesser-known; and the sections on some of the major craftsmen, notably Chippendale and William Vile, have been considerably amplified. This, in fact, is not simply a reissue, but a very substantially revised edition. Finally, it is agreeable to have so valuable a work produced in a form unhampered by adherence to the "authorised economy standard."

W. R. JEUDWINE.

FURNITURE IN ROMAN BRITAIN. By JOAN LIVERSIDGE. Alex Tiranti, Ltd., London. 10s. 6d.

Miss Liversidge's little book on fragments of Roman furniture found in Britain constitutes the twenty-seventh volume in the admirable "Chapters in Art" series issued by the Alex Tiranti Press. Professor J. M. C. Toynbee contributes a foreword introducing this scholarly monograph, which contains sixty-nine well-reproduced illustrations. Miss Liversidge blames the damp English climate for the fact that only comparatively few fragments of Roman period furniture have survived in any recognisable form. Nevertheless, from reports of excavations and from stray finds, enough evidence has been accumulated to make it possible to reconstruct the forms of certain household furnishings like chests, caskets and even bigger specimens.

One of the most interesting subjects discussed by Miss Liversidge is the cult of the Mother Goddess, which was widespread in the Roman Empire. Another popular goddess was Fortune.

This well-documented study should serve as a useful textbook for schools, for it paints a clear and recognisable picture of some, at least, of the principal contents of a typical living-room of the Britain of the Roman period. But it should be emphasised that Roman Britain cannot be fully understood in isolation from its Continental and Mediterranean cultural background.

VICTOR RIENAECKER.

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## ELIZABETH BARRETT TO MR. BOYD

Introduced and edited by

## Barbara P. McCarthy

This most interesting correspondence began when Mrs. Browning was twenty and lasted for twenty years. The letters are quite unlike any of her others. She was writing to a man twenty years older than herself whom she regarded as her tutor and mentor. 35s. net

JOHN MURRAY



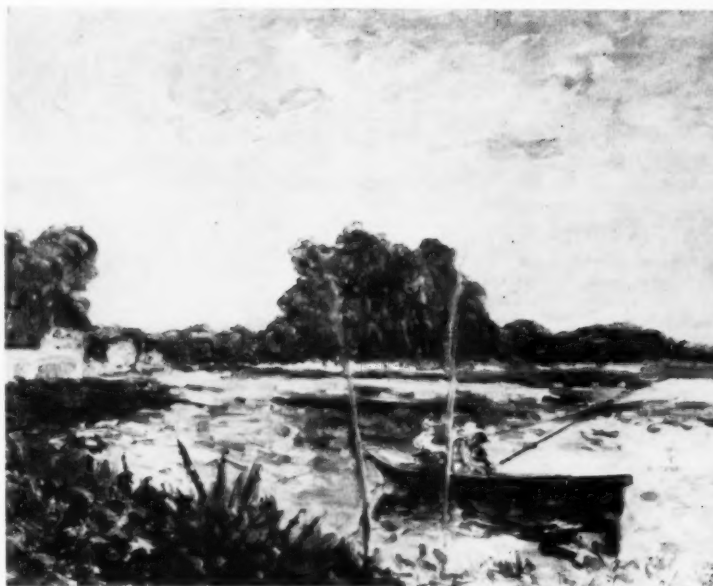
## PRICES and VALUES

By W. R. JEUDWINE

SOMEbody once said, I think it was before the war, that more than £100 should never be given for a painting by a living artist. To follow this advice to the letter would hardly be possible to-day, for it would exclude all but rather minor works by artists of the highest standing and renown. Yet the principle implied is surely sound. The speculative element in the prices of works by the living or recently dead is naturally great; but while they are not bought, it is to be hoped, primarily with the idea of gain, it is agreeable to discover that one has bought well, and from this standpoint the most acclaimed and fashionable may not necessarily prove the most rewarding. History records not only the posthumous success of those who in their lifetimes had starved in garrets, but also the posthumous failure of the once wealthy and admired. The Impressionists are an outstanding example on the one side, and on the other one can think of Landseer, whose "Monarch of the Glen" fetched £7,245 at auction in 1892, of Lord Leighton, whose "Daphnephoria" cost 3,750 gns. in the same year; of Alma-Tadema, whose "Dedication to Bacchus" brought £5,880 in 1903; and in France, of the Barbizon school, only now emerging from a long neglect, and of the salon painters like Bouguereau and Rosa Bonheur.

There is no reason to suppose that the next generation, looking back to our contemporaries, will not find the same pattern. What we should all like to know is who among the favoured will survive, and who among the young or the relatively obscure will be set up. There is a more immediate question for those who were wise enough before the war to buy works by those French and English painters whose prices have since gone up tenfold and more. Should they sell now, or has the top still not been reached? It seems hardly possible that the prices now given for Impressionists and post-Impressionists (over £100,000 in America for a fine van Gogh, Cézanne, or Gauguin) can be maintained. By comparison, some more modern French artists are in the bargain basement. At a sale in Paris (Galerie Charpentier, March 12th), a water-colour of Epsom Downs by Raoul Dufy fetched 950,000 frs., a Head of Christ by Rouault 4,050,000 frs., and a Still-life by Soutine 2,600,000 frs. Here are only three, and these prices, by no means exceptional, could be matched by a good many other painters of the same period. From an investment point of view, it is difficult to believe that all of them will turn out well. Backing one's own judgment among the less known may be a risky business, but it is also less costly, and it was the method of successful collectors in recent times, like Sir Edward Marsh and Rees Jefferies, who acquired their paintings for what now appear to have been terrifyingly small sums.

A sale of modern pictures at Sotheby's on April 18th provided some further interesting comparisons. It contained a small Boudin of the harbour at Trouville which brought £1,700. Ten years ago it could probably have been had for under £200. A slight but charming Bonnard of a street scene with a vegetable stall brought £3,500, and an important Vlaminck of the harbour at Le Havre fetched £4,800. These may be compared with works in the same sale by Maxime Maufra (£160 for a rather acid green landscape) and Maurice Brianchon (£480), both admirable artists and similar in many ways to Boudin and Bonnard respectively, but who have not yet acquired an equal reputation. Merit has less influence on prices than a name, and there are still a number of painters, both French and English, in the last hundred years who seem relatively undervalued.



MAXIME MAUFRA (1861-1918). *Les Pêcheurs*. 24 x 29 ins.

Courtesy Wilton Gallery.

The paintings by Sir Alfred Munnings at the Diploma Gallery were poorly received by the critics, who took, on the whole, a rather short-sighted view of their merits. In no way original, and without intellectual pretensions, Munnings has gone his way as if the school of Paris had never existed. Yet in company with other traditional English painters he can describe a scene effectively and simply, a gift, like the writer's gift for telling a story, for which posterity has a way of being grateful. The worst of Munnings, the too slick horses, the vulgar tricks of handling, is easy to tear to pieces; but the best, some of the racing pieces and a number of landscapes, have an attractive juiciness and gusto. They may not be great art, nor even outstandingly good painting, but the English will not easily be bullied into despising these vivid, journalistic variations on one of their favourite themes. The popularity of Munnings has always been reflected in the sale room, and at Sotheby's a study of two horses, dated 1940, brought £170.

To retreat from the modern to the antique, Christie's sale on March 16th had some fine Dutch pictures and a pair of Capriccios by Guardi which surprised nobody by fetching 20,000 gns. A few years ago this would have seemed an enormous price, when a large and important Guardi of Venice set an auction record of just over £10,000. One of the best pictures in the sale was a half-length portrait by Raeburn of Mrs. Stuart (3,600 gns.). In the Duveen era, portraits of this type and quality were fetching £6,000 to £8,000 at auction (but in 1926 the amazing sum of £24,150 was paid for Raeburn's "Mrs. Robertson Williamson") and being sold by him for anything up to 100,000 dollars. That was due to special circumstances, but the reaction has perhaps gone too far. Although Raeburn lacked the sensitivity of Gainsborough as an artist, his ability to overcome his sitters' self-consciousness puts him, simply as a portrait painter, among the best of his time. He was never so successful with very young women as with those, like Mrs. Stuart, of a certain age. Perhaps youth intimidated him, but as R. L. Stevenson says in his essay on the Edinburgh exhibition of 1876: "In all these pretty faces you miss character, you miss fire, you miss that spice of devil which is worth all the prettiness in the world; and what is worst of

all, you miss sex. His young ladies are not womanly to nearly the same degree as his men are masculine; they are so in a negative sense; in short, they are the typical young ladies of the male novelist."

Among the Dutch pictures, a fine though rather heavy Hobbema made the top price of 16,000 gns. In general, however, there was caution in the air. High prices were only being given for the unexceptionable. A large interior by Jan Steen, for instance, which brought £3,400 at auction in Paris in 1949, only fetched 1,800 gns. Paintings attributed to Holbein and Rubens were withdrawn at 800 gns. and 1,600 gns. respectively, despite the presence in the case of the Rubens (which was, however, in very poor state) of certificates from three distinguished authorities. Other notable prices were 4,000 gns. for a small triptych by Jan Prévost; 2,400 gns. for a portrait, reputedly of the Marquis de Colbert, by Philippe de Champaigne; and 1,200 gns. and 1,600 gns., respectively, for rather similar flower-pieces by Isaac Bosschaert and Jan van Hulsdonck. These last were admirable of their kind, and the price about what one

would expect for paintings of this size (roughly 25 in. by 30 in.) in the earlier XVIIth-century manner. The later artists, de Heem and van Huysum, bring considerably more. Not all the good pictures ran to four figures. There were some attractive things by lesser masters, including a charming landscape with the "Rest on the Flight into Egypt," by Cornelis van Poelenburgh (350 gns.), and a decorative "Wedding Feast," dated 1713, by Pieter van den Bosch (350 gns.).

A comparison of these with the prices of modern works suggests that while a really important old master, of a calibre almost never seen in the sale room, would no doubt break all records, the second- and third-class paintings may be undervalued; and that some of the most fashionable names from the Impressionists onwards stand relatively too high. On the other hand, there is a good deal of force in the view that in rapidly developing countries like South America and Canada, which have as yet hardly been touched by the art trade, there is an almost limitless demand for modern works which will become more and more difficult to satisfy.

## SALE ROOM NOTES AND PRICES

BY BRICOLEUR

### SILVER

In a sale of fine silver, CHRISTIE'S included a George II inkstand sent for sale by Alister MacDonald, Esq., which sold for £1,000. This piece, by Paul de Lamerie, 1734, weighed 25 oz. 8 dwt. and measured 9½ in. wide. It was of plain oblong form, supported on four scroll feet, with three cylindrical vases, two with pierced covers and the third with a solid cover with baluster finial. It was engraved with the arms of Tancred of Boroughbridge, Co. York. An earlier piece of English silver, by Marmaduke Best of York, 1669, sold for £310. This was a porringer and cover with the lower part of the body and the cover repoussé with flowers and foliage, and the scroll handles as terminal busts. It measured 6½ in. high and weighed 20 oz. 11 dwt. Among the collection of silver belonging to Major Ynyr A. Burges, D.L., were two epergnes. One of silver-gilt, by Thomas Powell, 1781, brought £210. This was oval and had a two-handled basket, the stand supported on four scroll legs joined by heavy laurel festoons; 14 in. high, 89 oz. 15 dwt. The other, an Irish piece, was also oval with four scroll branches for circular fluted dishes and a central stem supporting a shaped oval basket. The maker's mark IG, probably for James Graham, Dublin, c. 1770; 15 in. high, 104 oz. 12 dwt. Also in this collection was a German silver-gilt vase-shaped ewer by Johannes Mitnacht, Augsburg, c. 1700, the body with spirally fluted bulbous lower part and moulded rib above, with short curved spout and twisted loop handle; 8½ in. high, 39 oz. 15 dwt. It is interesting that in the same collection was an English silver-gilt replica of this ewer by Charles Fox, 1827; 8½ in. high, 37 oz. 2 dwt. The original brought £175 and the replica £65. Another property comprised a pair of Dutch silver-gilt tazze which sold for £2,600. These were finely repoussé and chased on the interior with panels of the seasons and the elements, the exteriors with applied plates chased with hunting and marine subjects, supported on vase-shaped stems and caryatid brackets and domed feet; 5½ in. high, 42 oz. 17 dwt. Delft, 1604 and 1606; maker's mark a bird's claw.

At PHILLIPS, SON AND NEALE another piece of Dutch silver was sold. This was a marriage beaker engraved with figures representing the seasons. It measured 3½ in. high and weighed 19 oz. Probably Groningen, it sold for £190.

The MOTCOMB GALLERIES sold a Georgian boat-shaped bowl for £32. It had caryatid figureheads and chased foliate swags: 13½ in., London, 1806. It weighed 33 oz.

### PICTURES

At a sale of Old Master pictures held at CHRISTIE'S there were high prices paid for many of the lots. The National Gallery of Scotland paid 20,000 gns. for two Capriccios, by Francesco Guardi, one of a church and a tent with figures on the lagoons and the other of islands with an obelisk, towers and women washing clothes. Both measured 20 in. by 24½ in., and were sent for sale by W. A. Cuthbert, Esq. 3,600 gns. was paid for a portrait of Mrs. Andrew Stuart by Sir Henry Raeburn, R.A. She was wearing a white muslin dress with blue sash and a white muslin bandeau in her powdered hair; landscape background. The picture measured 34½ in. by 26½ in. Another portrait, sold by order of the trustees of the late W. Crawford Stirling Stuart, Esq., was by George Romney, and sold for 3,000 gns. The sitter was Major-General James Stuart, who served in North America and India, and died in 1793. He wears a scarlet military coat with blue facings, buff vest and knee breeches. This portrait, which was painted in 1786, measured 58½ in. by 46 in. Humphry Ward and W. Robert mention it in their work on Romney (1904, vol. 2, p. 153). A triptych by Jan Provost with the Adoration of the Magi in the centre and a donor and his wife on the wings brought 4,000 gns. It was sold with the certificate of Dr. Max J. Friedlander, and measured 29 in. by 22 in. A still-life painting on panel by J. van Hulsdonck of a basket of grapes, peaches and plums on a table sold for 1,600 gns. This was signed, and measured 23½ in. by 35 in. Included in this sale was the collection of pictures formed by the late Percy B. Meyer and sold by order of the executors. In the collection were many fine paintings, including Meindert Hobbema's "A Hamlet in the Woods," which shows a scene near crossroads with peasants in the foreground and cottages beyond. Signed and dated 1665, 37 in. by 48 in. This picture was reproduced in APOLLO, June, 1947, p. 137, was exhibited at the Royal Academy Winter Exhibition, 1952, No. 344, and had been in the collection of Sir Felix Cassel, Bart. It now sold for 16,000 gns. Another Dutch painting, which sold for 1,800 gns., was the well-known work by Jan Steen, "The Effects of

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## SALE ROOM NOTES AND PRICES

Intemperance," with a lady and gentleman asleep by a table, with three children and a monkey also in the room. This was signed, and measured 33 in. by 41 in. It has been in many collections, and was shown at the Royal Academy Winter Exhibition, 1952, No. 546. It was illustrated in *APOLLO*, May, 1951, p. 121. "Flowers in a Glass Bowl," by the master, Jan van Huysum, with roses, tulips, poppies and other flowers, sold for 1,000 gns. This painting was signed and dated 1732, on panel, 26½ in. by 19½ in., and was also shown at the Royal Academy Winter Exhibition, 1952, No. 561. In the section for engravings which had been sent by various owners, was a set of ten of the Beaufort Hunt by Henry Alken, after W. P. Hodges, which brought 900 gns., and in the drawings section a view at Old Windsor by P. Sandby, R.A., signed with initials and dated 1762, 14 in. by 31 in., brought 260 gns.

CHRISTIE'S have now also sold the second portion of the collection of modern pictures and drawings, the property of Arthur Crossland, Esq., removed from Heaton Mount, Bradford, Yorkshire. Among the few old drawings was a portrait of a lady, standing, by George Romney, in pencil and sepia, which brought 48 gns. It measured 17 in. by 10½ in. Another by T. Rowlandson of nymphs bathing, in pen and ink and colour, sold for 36 gns; 5½ in. by 9 in. The modern section included a drawing of trees, in pencil and colour, by Paul Nash, 13½ in. by 9½ in., which made 38 gns., and of the drawings by W. R. Sickert, one entitled "In the Kitchen," 14 in. by 10 in., brought 40 gns., and another, of a seated girl, brought 34 gns. Both these had been on exhibition at the Laing Art Gallery and Museum, Newcastle-upon-Tyne, in 1939, Nos. 177 and 109. "Low Tide," by P. Wilson Steer, 1920, sold for 20 gns., and had also been in the Newcastle Exhibition, No. 140. It measured 9 in. by 13 in. Modern pictures included a work by Augustus E. John, O.M., R.A., of Welsh mountains, 11½ in. by 19½ in. It had been on exhibition at Newcastle, like so many works from this collection, No. 308, and now sold for 500 gns. It had been exhibited at Temple Newsam in 1946, No. 22, and by the Arts Council of Great Britain. A painting of a girl reclining on a sofa, by P. Wilson Steer, 1892, brought 600 gns. It measured 24 in. by 29 in. and was No. 225 in the Newcastle Exhibition. It had also been exhibited by the Arts Council of Great Britain, No. 25, and is mentioned by D. S. MacColl in *Philip Wilson Steer*, 1946, p. 193. 320 gns. was paid for W. R. Sickert's "A Girl Reading," No. 287 at Newcastle; 19 in. by 14 in.

PHILLIPS, SON AND NEALE made £1,700 for a work by Cornelius Kreighoff called "Cheating the Toll," which was signed in full and dated 1871: 14 in. by 20 in. A horse drawing a sleigh in the foreground and the toll-house and toll keeper to the left.

At the MOTCOMB GALLERIES £40 was paid for an Italian School painting of the Holy Family, on panel, 9 in. by 7½ in.

### OBJECTS OF ART

At CHRISTIE'S there have been several high-priced lots in a sale of objects of art. These were mostly snuff boxes, which included a Swiss example in gold, 3½ in. wide, the lid with an enamel medallion of rustic lovers fishing, within a pale blue border, £220. Another Swiss example, with a pale blue enamel ground on gold, the lid with a miniature of a young shepherd and shepherdess within a pearl border, brought £195. It measured 3½ in. wide, c. 1800. French examples included a Louis XV gold-mounted amethyst quartz snuff

box, which brought £600, the lid with a miniature of a lady in a blue dress, oblong; 3 in. wide.

MESSRS. ROGERS, CHAPMAN AND THOMAS obtained good prices at several sales, including the following: a pair of Regency bookcase cabinets, £90; a Georgian mahogany library table, £100; an antique Dutch marquetry cabinet, the upper part glazed, the lower with two drawers, £84; a Georgian mahogany and brass-bound wine cooler, £34; a Regency rosewood sofa-table, £48; a pair of Nubian figures with gilt and decorated costumes, 48 in. high, £85; a pair of Kirman rugs, 7 ft. by 5 ft., £150; and a silk pile Persian rug, 6 ft. by 4 ft. 4 in., £125.

### COUNTRY SALES

MESSRS. ANDERSON AND GARLAND held a sale of furnishings from various sources in their auction rooms at Newcastle upon Tyne. In this sale a suite of cut table glass, comprising sixty-seven pieces, sold for £28. In the porcelain section £26 was paid for a Sèvres china coffee set of sixteen pieces painted with scenes from the life of Napoleon, on a green and gilt ground, and £19 for a pair of Sèvres vases with double handles and decorated with flowers on gros blue and gilt, 4½ in. A water-colour drawing of "Windermere," 24½ in. by 34½ in., by T. M. Richardson, sold for £37 10s., and a crayon drawing by an unknown artist of a lady seated, wearing a blue dress, £17; 28½ in. by 21½ in. The silver included a plain flat-lidded tankard by John Robertson, Newcastle mark, 1799. It measured 5½ in. high and weighed 26 oz. Among the many lots of furniture were a Louis XV tulipwood commode, only 4 ft. 1 in. wide, with ormolu mounts, which brought £55 although imperfect. A walnut Sutherland table with two drop leaves on bobbin pattern legs, 3 ft., sold for £10 10s. An antique mahogany kneehole writing-table, 3 ft. 1 in. wide, brought £105, and £80 was paid for an inlaid mahogany dining-table in three sections, extending to 9 ft. 4 in., supported on fourteen tapered legs. This type of dining-table does not fetch such high prices as those on pedestal supports as a rule. A pair of Empire ormolu candelabra of six lights, with bronze winged female figures as supports, sold for £50.

MESSRS. J. STRAKER CHADWICK AND SONS, of Abergavenny, held a sale at Glangwynydd Court, Crickhowell, by direction of General Sir Ouvry Roberts. Among the notable prices were: a pair of early XVIIIth-century English walnut stools, £350; an early Chippendale walnut stuff-over arm-chair, £110; a Regency three-pillar dining-table, £110; a set of eight Sheraton chairs, £275. Among the porcelain, a Worcester dessert service brought £140; a Wedgwood plaque, 32 in. by 9 in., with classic figures of musicians and dancers, after Flaxman, £60. The silver included an old Dutch nef, formed as a wine coaster, the bottle fitting in the helm of the ship, which brought £100; and a fine George III silver by Robert Rew (1763), £80.

MESSRS. HENRY SPENCER AND SONS held a sale at Swinton Grange, Malton, at which the top price of £620 was given for a small pair of Meissen partridge tureens and covers on moss-encrusted rests. Another pair of similar tureens of later date brought £140, and a rare XVIth-century Continental jug in the form of an eagle, bearing the date 1558, £60. The silver included a set of three George II pear-shaped tea vases and covers by Samuel Taylor (1749), £55, and a large boat-shaped epergne by Thomas Powell (1773), with four sweetmeat baskets on scrolled branches, £140. Among the furniture, the top price of £110 was given for a pair of Louis XVI style corner commodes.

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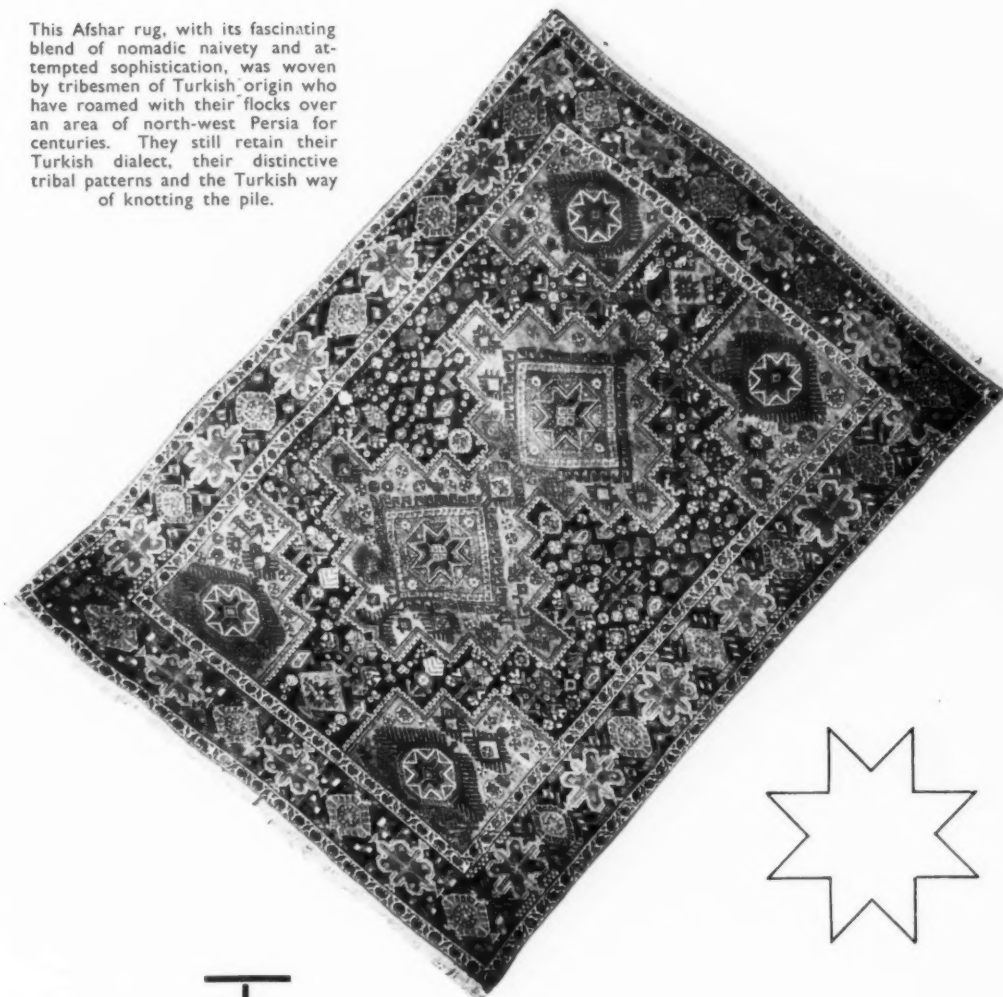
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